Kine WEEKLY

JOINT COMMITTEE SENSATION

See page 3.

VAN-POWER!

M-G-M history repeats itself!
The company that made gold-mines
out of unknown young actors
named Gable, Montgomery, Stewart
and Taylor has struck it rich
again for your box-office!
This time it's a guy named Johnson . .
and a fast-growing
army of fans is waiting to cry
"It's that Van again!"
when you play the grand
entertainment Leo trade shows today!

"My London offices have never seen anything to beat the avalanche of fan mail for that Van male!"

starring Van Johnson with Lionel Barrymore • Gloria De Haven • Keenan Wynn • Marilyn Maxwell • Keye Luke

Director: Willis Goldbeck • Producer: Carey Wilson

"Between Two Women"

M-G-M Trade Show, TODAY, 10.30 & 2.30

KINEMATOGRAPH WEEKLY, 1/3/1945.

Kinematograph WEEKLY

No. 1,976. Thursday, March 1, 1945. Vol. 337.

A.B.C. RESIGNS FROM THE JOINT COMMITTEE

After Disagreement on Local Barring Application

ASSOCIATED British Cinemas has formally withdrawn its representative from the Joint Conciliation Commitee and has notified Secretaries W. R. Fuller and Frank Hill that it is unable to accept the Committee's decisions.

This sudden Trade crisis follows last week's Committee meeting, when barring clauses operating against a Birmingham kinema in which B. T. Davis is interested were discussed.

After Davis had stated his case the representatives and exhibitors decided almost unanimously that the bar should be lifted.

Lt.-Com. Arthur Jarratt, A.B.C. representative on the committee, thereupon stated that in view of this decision he felt compelled to leave the meeting.

W. R. Fuller, C.E.A. secretary, said that such an action might imperil the future of the Committee, and Jarratt remained at the meeting, but took no further part in the discussion.

Decided Later

The A.B.C. decision to withdraw altogether from the Committee was taken subsequently and sent to the joint secretaries by letter.

The resignation, which threatens the existence of the "bar" committee, was an acute disappointment in Trade circles, where it was hoped that the big circuit would take no further action after its representative's formal protest at the meeting.

Earlier this week it was felt in Wardour Street that the resignation might break up the whole committee, which has done some excellent work in smoothing out many barring problems.

The Conciliation Committee was due to meet on Wednesday to discuss other barring clauses.

"Control" Fear

In the film Trade, when the news of the resignation became known, it was felt that the withdrawal of so important a circuit might bring nearer Governmental intervention in the affairs of the Trade.

On this subject Secretary Fuller pointed out at the meeting that the C.E.A. had only recently cited the smooth working of the Committee as evidence, in the Monopoly Report, of the Trade's ability to settle its difficulties.

The resignation may now put the C.E.A. in the position of having to advise the Board of Trade of a breakdown in the Trade's own arbitration machinery.

The danger of the Board then deciding to take a hand in the matter is obvious.

Other Birmingham barring cases adjourned from last week's meeting were down for discussion by the Committee yesterday.

RUGGLES IN ENGLAND

British Musical in Technicolor

WESLEY RUGGLES, prominent American director, arrived in England on Monday to prepare for the production of a big British musical starring Sid Field.

The film, "London Town," will be in Technicolor and will be made at Denham, where it will probably go on the floor in September.

With the exception of Sid Field, no casting has yet been decided upon. There will, however, be many spectacular dance routines which Buddy Bradley will direct. The story is stated to be a co-operative effort of British and U.S. script writers and it is understood that Ruggles has been responsible for a considerable proportion.

"London Town" will be the first film to be made by Wesley Ruggles Productions, Ltd., a new company which has contracted to make two films a year for distribution by the Rank interest.

BRITISH FILMS IN FRANCE

Paris Sales Office

An important sales distributing office has been opened in Paris to market British films throughout France and in other Continental countries.

It will have its Parisian office at 1, rue Lord Byron, just off the Champs Elysées, where Ernest Wettstein, who already handles American interests there, has offices, while on its London side films will be negotiated for and their preparation for the Continental market handled by Cecil Catterwoul, of Colquhoun House, Broadwick Street.

Both features and shorts will be handled, and the dialogue or commentary will be dubbed into French.

MONOPOLY QUESTION POSTPONED

The question by W. W. Astor tabled in the House of Commons on Tuesday last, inquiring whether the President of the Board of Trade had considered the Films Council report on tendencies to Monopoly in the film Industry, and whether he could make a statement upon the report, has been postponed.

NO MANAGERS' SECTION OF THE C.E.A.

Says S. Wales Branch

SOUTH Wales C.E.A. instructed its delegates to the annual meeting of the Association on March 20 to vote against the London amendment to alter rules so as to admit the formation of a Managers' Section.

A fair attendance of members gathered under F. Kelsall (Pontypridd) as chairman. The discussion on the London amendment arose from a report of the General Council meeting by W. Berriman, who explained what is was framed to establish.

B. A. Lobley (Barry) and Joseph Morgan (Gilfach Goch) supplemented the report which was duly adopted.

A. Issacs (Bridgend) said he considered that managers should have an association distinct from anything else, quite apart from the C.E.A. They should be free to decide for themselves.

W. Berriman remarked that it was undoubtedly an attempt by the London branch to set up a new organisation entirely for kinema managers and ignoring any other body. He thought the managers

Continued on page 31

Gevaert Starts Up

Gevaert, the well-known Belgian manufacturers of kinematograph film, has restarted its operations in Belgium and expects shortly to be in a position to supply Continental users with both negative and positive film in considerable quantities.

In view of the huge demand for film throughout the liberated and neutral countries, and of the cuts in raw stock necessitated by the very short supplies in America, there should be a ready market during the next few months for all the film that can be supplied.

Training School For New Kine. Managers

Circuit's Plan for Staffing Its Post-War Kinemas

A SCHOOL to train ex-members of the Forces as kinema managers is to be established by Associated British Picture Corporation, which controls 500 kinemas of the B.B.C. circuit.

Post-war careers in the motion picture Industry to the number of 250 to 300 will be made available to Servicemen on discharge, after training.

Realising that a large number of young men who entered the Forces almost immediately after their education had been completed will return to civilian life without a profession, A.B.P.C. is offering training and a career.

After the war a vigorous policy expansion in the principal provincial cities and the reconstruction of the existing theatres will greatly increase the present staff of 15,000 and create a large number of new managerial posts.

The A.B.C. school is intended to provide qualified man-power for these positions, and give trainees the opportunity to advance to higher executive grades in the Corporation.

The plans have been formulated by Max Milder and Eric Lightfoot, joint managing directors of A.B.C. They first broached the idea to Secretaries of State of the various Services, who gave unqualified approval and referred the scheme to the Ministry of Labour to be put into effect.

Continued on page 31

Allies' Crushing Air Power

Tarleton Retains His Title

on

BRITISH MOVIETONE NEWS (To-day)

A

KINEMATOGRAPH WEEKLY
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TRADE TRAGEDY TO BE AVERTED

THE open split leading to the resignation of A.B.C. from the Joint Conciliation Committee is more than a mere crisis in Trade politics.

It is a serious misfortune, possibly affecting all sections of the Industry.

It means that once again at a critical time in its affairs the Trade has failed to get together and keep together, to present a united front.

In effect, A.B.C., in withdrawing its representative from the Committee, no longer accepts its decisions on barring disputes.

So the future of the Committee itself is now in doubt.

The rights and wrongs of the case which actually caused the resignation—a Birmingham bar imposed by an A.B.C. house on a kinema in which B. T. Davis has an interest—are beside the point.

There are scores of such problems in the Industry, and it was the sincere hope of all concerned that it would have been possible to settle them amicably.

Never was it more important that the Trade's private problems should be settled without outside interference.

Unfortunately, the fact is that the withdrawal of one of the three major circuits makes future efforts at conciliation within the Trade practically hopeless.

Only recently the smooth working of this important Committee was hailed by the C.E.A. as evidence of the Trade's ability to smooth out its own difficulties without Governmental intervention.

Now, following the withdrawal, the Trade can no longer claim that it is ironing out the immensely difficult barring problems without discord.

The scepticism expressed in Paragraph 91 of the Films Council's "Monopoly Report" has been suddenly, and unfortunately, justified.

This time, too, the Trade crisis is an all-exhibitor problem. The renters are not concerned in this issue.

It is strongly to be hoped that a formula can be found whereby the resignation can be withdrawn, and that the good work done by the Committee can continue impartially.

Long Shots

FEW of the Pressmen who peppered Sam Goldwyn with so many questions on Monday realised that the producer had got up from bed just for the conference. He was back resting again before lunch.

Sam looked tired and jaded: a rough crossing had hit him badly

Officially, Goldwyn is here on a "fact-finding mission" for the U.S. Foreign Economic Administration.

HE had to face a rapid crossfire from the Fleet Street men, who were anxious to ask him about the supposed coolness for British films in the U.S.

What would happen to "The Way ahead"? Would they show "In Which We Serve"? Did he consider "Blimp" too nationalistic?

If so, what about "Wilson?"

This was the way the men were arguing.

SIMILARLY, Goldwyn's suggested policy of post-war lease-lend of Anglo-American stars came in for some hard questions.

Said Sam: "Hollywood does not look on itself as an American industry but a world one. Keep off this Anglo-American competition angle."

OF J. Arthur Rank, whom he had already met on his "non-film" mission, he said: "Rank is what the British industry needs. He has a goal—to get a world showing for good British films. He will reach it."

EXHIBITORS who have booked Universal's "Can't Help Singing" should note that it carries a "U" Certificate, not an "A" as previously stated.

The synopsis was originally printed with an "A," but the Censor gave it a "U" just before the Trade show.

Hence the surprise among professional viewers last week.

AMBITIOUS training scheme for the managers of the future has been announced by A.B.C., designed, it says, to provide staff for the big new kinemas of the future.

Excellent. But aren't they optimistic in talking of new kinemas? Building programmes after the war will concentrate on domestic houses for years to come.

IT was almost impossible to see individual friends so great was the crowd at the A.B.C. staff dance last week at the Royal Hotel.

Everyone there—and there were several hundreds—was having a good time, and it seemed as if the entire staff of every company in the Trade had decided to put in an appearance.

However, I did manage to spot Max Milder making a determined way through the crowd, while Dr. E. G. M. Fletcher, Rowland Lea, E. K. Lewis, J. H. McDonald and Joe Marks were others who were watching the proceedings with evident enjoyment.

The bright spot of the evening came when Anna Neagle, accompanied by Herbert Wilcox, and Commander A. W. Jarratt, presented prizes for "spotlight dances."

NEWS of Trade personalities domiciled in France comes through slowly. Many of his old friends in the Trade must have wondered what happened to Hedley Frank Smith, one-time general manager of Pathe Freres, who had been living in France for some time.

FROM Percy Lloyd, of Warners, I hear that Frank is safe and sound after nearly five years of terrifying experiences in evading the Nazis.

He hopes to return to London as soon as he can obtain a permit, and asks the KINE. to remember him to all his former employees and friends in the Trade.

His address is 21b, Delessert, Paris.

AT Ealing last week I saw Pat O'Connor, who told me that the idea of making "The Film of a Film" had been abandoned.

Good. Spoiling the illusion, in the long run, is bad for business. The public can be told too much about film production.

AT Monday's annual luncheon of the Critics' Circle critics met many of their victims and also a few of their own critics in complete harmony, and there was not a whisper of those problems which recently have agitated the films section of the Circle.

STAGE, music and film celebrities were among the guests welcomed by P. L. Mannock, this year's president, who admitted that while critics did not claim infallibility they did claim some integrity. "We are a circle that cannot be squared," he declared.

In the subsequent speeches Dame Lilian Braithwaite made a point which I hope was assimilated by film artistes present when she emphasised that the first essentials of the stage were clarity of diction and speech.

A TRIBUTE to the films was paid by Leslie Henson, who referred to the high standard achieved by film producers in England during the war.

Before the war he thought Hollywood had it, but, he added, "during the war a few youngsters and a few greybeards, had got together and have produced greater films than we have ever seen in England. To-day the English film is considered as seriously as any film produced in Hollywood."

NEWS that Albert Ernest Packard, Glasgow's oldest exhibitor, has sold his Crystal Palace—reported in last week's KINE.—means that Packard has now cut his last link with the Trade.

PURCHASER George Palmer is building up a strong position in Scotland.

Last Thursday Packard celebrated his own—and, incidentally, George Washington's birthday in cheerful fashion. [illegible] to the Crystal Palace was free to all for the day.

TRANSPORT difficulties, I learn, are still holding Teddy Carr in Sweden, where he has been investigating the marketing possibilities of British films.

Another of his jobs has been to see whether children's films can be produced in Sweden.

I understand the British restrictions on the employment of children in film studios threatens the whole of the Rank scheme for the production of specialised films of this character.

FEW of the big men of the Rank organisation will be spending summer in Britain.

John Davis, who is now covering South Africa pretty thoroughly, will report to his chief, with whom and with Woodham Smith he will eventually travel to the States.

Meanwhile, Barrington Gain and E. Galperson are in South America, and they will probably join in the New York discussions.

The most interesting news, however, is that of Teddy Carr's proposed visit to Australia, whose biggest circuit, Hoyts, is controlled by Rank's associates, 20th Century-Fox.

IN view of a recent disclaimer by the Soviet film agency concerning Rank's negotiations for a Russo-British film interchange, it is intriguing to note that G.F.D. is now handling quite a number of Soviet subjects.

From what I hear, this deal suggests the ultimate possibility of a reciprocal arrangement.

IF any headway is ever made in the Midlands against the film mutilation menace, the C.E.A. vice-president-elect will deserve a share of the credit.

He refuses to be daunted by re buffs, and is ready to go outside his area to become a propagandist for the formation of film [illegible] advisory committees in other branch territories.

HE has recently been telling Sheffield of the work done by the committee of the [illegible] and Derby branch, and when I met him in London last week he was loud in praise of the unselfish and enthusiastic work put in [illegible] projectionists and others in the attempt to preserve film prints in good running condition for the next fellow who handles them.

ARE delegates to the C.E.A. General Council free to vote according to their judgment after debate, or must they record the majority vote of their branch?

The point was brought up at the Scottish C.E.A. meeting last week, when an opinion was expressed that delegates had their expenses paid in order to put forward branch views.

Another member held that this point did not hold at annual meeting when the delegate was free to do as he wished.

NO truth in the rumour that a recent signal has been made to the *London Gazette's* official citations, reading "B. T. Davis, A.B.C. with Bar."

THE STOOGE

Close-Ups

by

SCREENCOMBER

Horseplay

THE whole front is ablaze. Up and down Wardour Street and Fleet Street, the big guns and the big shots are exploding—but very badly. In my heyday, when I wished to attack a critic it was physical assault or nothing—but physical. So there is a saga about an epic encounter I once had with a well-known critic . . .

I slapped a critic on the wrist,
And though I must admit I missed,
Actually the miss was narrow
And must have shook him to the marrow. .
That is if marrow fills the spine
Of any critic friend of mine.

Dopey !

SO, according to the evening papers, they claim to have raided an opium den in Wardour Street. To a street doped with renters' superlatives, it must be difficult to separate the opium from the hot air. Press night at the KINE. WEEKLY might easily be taken for an opium orgy. Our numerous Editors, and even the staff himself, reading through the renters' dope are apt to lapse into a state of coma, more technically diagnosed as superlatism. It is a pleasantly dazed state from which they wake up roaring, "Leo's done it again!" "We apologise but the public demands Mickey Rooney for another 350 weeks!" "Stupendous! Colossal! Colousey!"

Handicaps

"UND now, plece," said the President of the British Film Makers' Golf Society, "der names vor der tournaments . . . Heinrich Hamm, actor; Kurt Kowheil, producer; Sim Schlascher, cutter; Tarnemova, camera operator; O. Kaysir, assistant director; Al Ergie, stills; Bill Smith, plasterer." The President looked startled, and frowningly inquired, "Vot iss diss—Smith, you said? I'd vot iss your handicaps?" "Me name," said Smith.

Change of Title

"METRO-GOLDWYN-MAYER announce that the new title of their film previously known as 'Woman's Army,' 'A Woman's Army,' 'Woman in Uniform' and 'There Were Three of Us,' will be 'Keep Your Powder Dry,'" *from an M-G-M publicity par.*

Though a woman can change her mind,
A leopard won't change a spot,
But in Leo we seem to find
Most changes of the lot.

History Re-written

BACK in those days the Danes were wont to raid these islands and to levy a blackmailing tax called Danegeld, which Ethelred the Unready paid out so that he might keep them quiet. Subsequently Screencomber the Unsteady hit on a newer form of Danegeld called the Quota, which he levied on exhibitors so that they could threaten the unruly British producers.

BIG BACKLOG RESERVE

"Kine." Cable from "Motion Picture Daily," New York

BING CROSBY, B. G. de Sylva, Leo McCarey and David Butler for Rainbow Productioins, their first production to be "Bells of Saint Mary's," starring Crosby, for RKO-Radio release.

ELEVEN distributors have backlog of 190 features; the highest in years, due to print and raw stock shortage and extended runs.

ARTHUR KELLY of Eagle-Lion is in New York: appoints R. G. Sidney (formerly U.A.) as head comptroller.

MOVE IN CONGRESS to have Charles Chaplin deported. Chaplin says he's being politically persecuted. He will produce, direct and star in "Monsieur Bluebeard," starting in April.

SIR ALEXANDER KORDA and Ben Goetz are due for London shortly.

Traders Oppose Under-16 Rule

Northampton Trades Council, at the monthly meeting last week, carried a resolution condemning the action of the Watch Committee of the Northampton Town Council in recommending the exclusion of children under 16 years of age from kinema shows on Sunday afternoons.

The Council felt that the action was "a gross infringement on the rights of the citizen" and was disturbed that the Watch Committee should take note of a petition coming from a section of the community who would benefit from such a step.

It was decided that the resolution should be sent to the appropriate authority.

DARRYL ZANUCK

Disposing of 20th-Fox Holdings

It is revealed by changes in holdings of securities reported to the New York Stock Exchange that Darryl F. Zanuck, vice-president of 20th Century-Fox Films, sold 42,000 shares in the company during January.

This reduced his holdings to 129 shares.

T. O'BRIEN

To Fight West Nottingham

Tom O'Brien, general secretary of the National Association of Theatrical and Kine. Employees, has been adopted by the local Labour Party in West Nottingham as its Parliamentary candidate in the next General Election.

The sitting member is Arthur Hayday (Labour) who is retiring.

EISENSTEIN SHOWS HIS "TSAR" FILM

First Section is Presented in Moscow

By a KINE. CORRESPONDENT

THE first "full-length" part of Sergi Eisenstein's new three-part production, "Ivan the Terrible," was shown recently to a private audience in Moscow.

From information now reaching London it seems that this vast work will take several years to finish.

Eisenstein, among whose most noted works are "Potemkin" (1925), "The General Line" (1929) and "Alexander Nevski" (1939) is making his film about the famous Russian Tsar in a way which will "whitewash" him and finally establish him in the Soviet calendar.

The production of the first part of the triolgy lacks none of that pictorial splendour and rhythmic cutting with which Eisenstein's technique is associated.

The first scene—Ivan's coronation—haunts the imagination with the rivers of gold coins being poured over Ivan's head.

Glorious music specially composed by Prokoffef is part of the sound background.

The end of the first section is lacking in climax. This is possibly intentional, although the scene in which Ivan, his wife poisoned, and deserted by his friends, retires from public life, only to be asked by his people to return to Moscow as their Tsar, are beautifully done.

"This is a great film, and must be judged as such," is the first report.

"Monopoly" Alarm

The Association of Scientific Workers have written to the President of the Board of Trade urging the promotion of legislation to implement the recommendations of the Film Council's report on tendencies to monopoly in the kinematograph Industry.

Vivien Leigh Wins Selznick Motion

"Extraordinary Covenant" says Judge

The motion by David Selznik for an injunction to restrain Vivien Leigh from appearing, without his consent, in a play, "The Skin of our Teeth," was before Mr. Justice Romer in the Chancery Division on Monday.

Mr. Selznick's case was that under his agreement with Miss Leigh, of January, 1939, there was a negative covenant by which she bound herself not to appear in a stage or photo play without his consent.

Miss Leigh maintained that Mr. Selznick had no facilities for producing in this country and had put it out of his power to comply with the agreement by not giving her the notice to start duty, necessary under the contract. Unless she appeared in the play she would be idle so far as plaintiff was concerned, and it was contrary to public policy to prevent anyone working in wartime. No injury to Mr. Selznick would occur if she appeared in the play, whereas considerable damage and inconvenience would be caused to a number of people if the injunction were granted.

Mr. Justice Romer, giving judgment, said the covenant sued on was an extraordinarily stringent one. Plaintiff, he said, had undoubtedly given his permission for her to act in another picture not produced by him.

His lordship was quite unable to conclude that breach of the negative covenant would lead to serious loss or damage to the plaintiff.

Looking at the whole picture, the interests of justice required that the injunction should not be granted.

CINEMATURIANS AND A RESTRICTIVE RULE

Discussion at Liverpool

One of the rules of the Society of Cinematurians, that which fixes the membership qualification at ten years' trade experience, is considered by some members of the Liverpool branch to be unduly restrictive. At a meeting of the Liverpool Cinematurians on Friday, R. P. Rutherford, who presided, asked if it was in the interests of the branch to insist on the ten years' qualifying rule, and not a period of five years.

"Of we stick to this rule," he said, "when men return from the Services it will keep younger men out of the Society. It is necessary to bring youth in."

Harold Brooks (Eagle-Lion) said he mentioned the matter at the last meeting of the Council in Manchester. He got a non-compromising and unanimous refusal. The Executive Council held the view that an alteration of a rule could only be made by the Manchester body. There was no reason why the views of the Liverpool members should not be sent to the Council at Manchester.

L. Leonard thought each big centre should be self-contained, and that there should be a federation of all the branches.

Mr. Vernon said there were other associations which younger members could join.

E. H. Whittell: Before you could make a change you would have to change the name of the Society.

Suggesting that a compromise might be reached by admitting younger members of the Trade as associate members, H. Brooks said they could point out to headquarters that Liverpool was a small territory compared with Manchester.

W. J. Speakman considered the age limit should remain at ten years, particularly during the war. There were some people who had been in the Trade five years and who, after the war, would not remain in it. When one was well and truly bitten by the kinema bug one stayed in the Trade. This Society should be exclusively for the benefit of matured members. No branch could ride roughshod over the rules of the parent body.

Arthur Sydney advised delay until Stanley W. Pink, founder of the Society, had expressed his views on the point.

It was decided to leave the matter in the hands of the committee to take up with the parent Society in Manchester

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., MAR. 1 AND WED., MAR. 7

Thursday

Between Two Women
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Van Johnson, Lionel Barrymore, Gloria De Haven, Keenan Wynn, Shirley Patterson and Tom Trent. **Director:** Willis Goldbeck.

A highly entertaining big box-office combination of sure-fire comedy situations and dramatic suspense in which Gloria De Haven is cast in her first dramatic rôle as a chorus girl whose mysterious illness baffles the medical world.

The names of the cast as listed above ensure a brilliant production with great and popular appeal.

See My Lawyer
(G.F.D.-Universal)

Leicester Square Theatre. 10.30 a.m.

Cast: Ole Olsen, Chic Johnson, Alan Curtis, Grace McDonald, Noah Beery, Jun., Franklin Pangborn, Edward S. Brophy, Richard Benedict, Lee Patrick, Gus Schilling, Carmen Amaya and her company. **Director:** Eddie Cline.

This latest Olsen and Johnson crazy comedy has a touch of "Hellzapoppin'" about it. Supported by a first-rate cast and an outstanding team of speciality performers with a night-club as the central setting.

Ole Olsen and Chic Johnson as entertainers in a night-club want to break their contract in order to accept a Hollywood offer. The owner refuses to release them, so they set about insulting the clients at the club in a startling manner.

Three penniless lawyers manage to handle all the lawsuits filed by the outraged patrons until their former bill collector sues for assault and damages. At the resultant trial, which starts in court and ends up in the night club, the judge rules that anyone attending an Olsen and Johnson show must be crazy, so the comedians are acquitted.

Chic Johnson, Ole Olson and Grace McDonald in Universal's SEE MY LAWYER (G.F.D.)

Friday

Dangerous Passage
(Paramount)

Own Private Theatre. 10.30 a.m.

Cast: Robert Lowery, Phyllis Brooks, Charles Arnt, Jack LaRue, Victor Kilian, William Edmunds, Alec Craig, John Eldredge. **Director:** William Berke.

Another fast-moving action thriller presents Robert Lowery in the rôle of an heir to a fortune left him by his grandfather. Teamed with Phyllis Brooks, these two young players are said to make an ideal romantic pair, each with a part that affords ample opportunities for turning in a first-rate performance.

Miss Brooks is to be seen as a cabaret artiste who, with Lowery, becomes involved in a plot to defraud an insurance company. A murder figures in the exciting proceedings, and the two young people experience all sorts of adventures before the mystery is cleared up.

The Sport of Kings
(Equity British)

G.-B. Theatre. 2.30 p.m.

Cast: Gordon Harker, Leslie Henson, Hugh Wakefield, Dorothy Boyd, Jack Melfield, Wally Patch. **Director:** Victor Saville.

Ian Hay's successful stage farce adapted for the screen to make an equally successful film and which as a reissue should prove a popular proposition.

The racing atmosphere and the versatility and humour of Leslie Henson and Gordon Harker are certain to attract patronage.

Monday

The Lone Troubadour
(Equity British)

G.-B. Theatre. 2.30 p.m.

Cast: Fred Scott, Claire Rochelle, John Merton, Harry Harvey. **Director:** Kaymond K. Johnson.

Western musical concerning colourful and picturesque hero of the plains known as the Two Gun Troubadour, who rounds up a gang of cattle rustlers and land grabbers, led by an uncle who years earlier had killed the father and wrongfully acquired the ranch.

The film is a happy combination of heart interest, tuneful music and Western action.

Tuesday

For You Alone
(Butcher)

Studio One. 10.45 a.m.

Cast: Lesley Brook, Jimmy Hanley, Dinah Sheridan, G. H. Mulcaster, Robert Griffith. **Director:** Geoffrey Faithfull.

If "I'll Walk Beside You" was indicative of the type of picture now enjoying public favour "For You Alone," in which all the attractions of the former have been further exploited and intensified, should prove a winner indeed.

With a romantic story, a first-class cast and the inclusion of Albert Sandler and his orchestra with Helen Hill, the London Symphony Orchestra and the famous tenor, Hedlile Nash, "For You Alone" will be a musical and romantic triumph.

Charles Quigley and Jean Heather in NATIONAL BARN DANCE. Paramount feature for release March 5

Wednesday

National Velvet
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Mickey Rooney, Clarence Brown, Jackie Jenkins, Elizabeth Taylor, Donald Crisp, Ann Revere. **Director:** Clarence Brown.

The story of a boy's reformation through the faith of a little girl and their mutual love for a great horse, "National Velvet," gives 12-year-old Elizabeth Taylor one of the greatest newcomer opportunities of the year in the title-rôle of Velvet. Rooney has the starring rôle of Mi Taylor, the dispirited former jockey, and little Jackie Jenkins is cast as Elizabeth's brother.

Adapted from Enid Bagnold's spectacular best-seller, "National Velvet" is climaxed by the thrilling Grand National, world's most famous steeplechase. In Technicolor, it takes full advantage of colours of beautiful English landscapes, and the colourful Aintree racecourse, scene of the Grand National.

Able character actor Donald Crisp heads the supporting cast.

The Man from Toronto
(Equity British)

G.-B. Theatre. 2.30 p.m.

Starring: Jessie Matthews, Ian Hunter, Fred Kerr. **Director:** Sinclair Hill.

Timely reissue of this sentimental, humorous and picturesque film of English life and countryside with its story of a bequest willed to two people provided they marry each other.

The complications that ensue provide much ingenious fun in the disentanglement of the deliberate efforts of the lady to mislead her suitor.

Kinemas and Confectionery

The criticism that kinemas and theatres had an unfair advantage over the small retail confectioner was made at the annual meeting of the Nottingham branch of the National Union of Retail Confectioners last week by the National Secretary, T. W. Hutchinson, who maintained that because kinemas were allowed to sell sweets and chocolates later in the day, the shopkeepers were deprived of part of their business. He said they must aim for a uniform closing time for all selling places.

PREFABRICATED HOUSES AS FILM THEME

An interesting two-reel "documentary-fictional," produced by G.B.I., "The Ten-Year Plan," was Trade shown on Tuesday by G.F.D.

This film explains prefabrication and the use of steel for building houses. Lewis Gilbert, who wrote and directed the film, made a tour of the country and talked with experts and members of the public, reproducing their views on the screen.

The idea for the film emanated from a question in the House of Parliament suggesting that a film be made explaining the need for prefabrication.

The various exteriors and interiors, with the compact modern kitchen units and the many amenities to appeal to the housewife are shown in the film. Factories now turning out war weapons are also shown, with an explanation as to how they can change over quickly to building units for the houses.

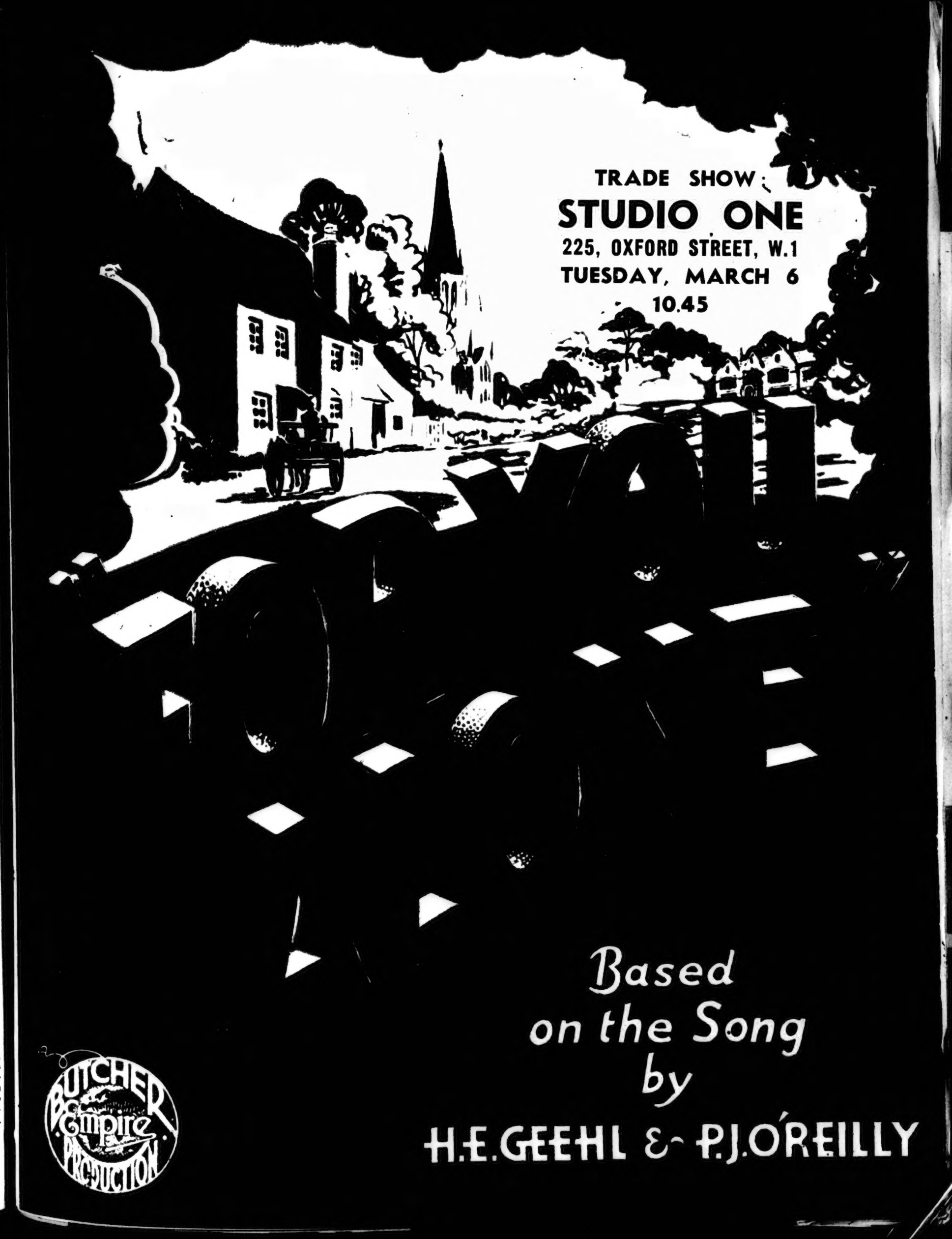
Stanley Black wrote the music, Jack Parker was the cameraman, and Kit Wood edited the picture.

Hospitality at Glebelands

An instance of the good work being done by "Glebelands" was mentioned at last week's meeting of the S. and E. Lancs branch.

W. H. Ellwood, who paid a tribute to "Glebelands," said his electrician, who had been assistant manager and a cripple from the last war, had not been in good health. His directors decided he might be beneficial if he would go to "Glebelands" for a short time. His application received immediate attention, and he was admitted for a fortnight.

To mark the completion of a quarter of a century of service as manager of the Moseley Picture House, Birmingham, Joseph Levey will be entertained to dinner on March 1 by the directors of Parry Amalgamations, Ltd.


TRADE SHOW:
STUDIO ONE
225, OXFORD STREET, W.1
TUESDAY, MARCH 6
10.45
Wall
Based
on the Song
by
H.E. GEEHL & P.J. O'REILLY
BUTCHER
Empire
PRODUCTION

"'TOGETHER AGAIN' IS P

IRENE

DUNNE

"A PEACH O A COMEDY."
"REYNOLDS NEWS"

"A CHARMING FILM."
"DAILY MAIL"

"EXTREMELY ENTERTAINING."
"DAILY SKETCH"

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"SUNDAY CHRONICLE"

"SPARKLING COMEDY, NICELY ACTED AND SNAPPILY DIRECTED."
"DAILY MIRROR"

"AN ELEGANT COMEDY, FANTASTICALLY FUNNY."
"SUNDAY DISPATCH"

TOGETHE

WITH CHARLES

A COLUMBI

PRIORITY ENTERTAINMENT"

says "Sunday Express"

"WORTH QUEUING FOR." "DAILY EXPRESS"

"REFRESHINGLY ENTERTAINING." "EMPIRE NEWS"

"DEFINITELY THE STUFF TO GIVE THE TROOPS." "EVENING NEWS"

"AN ENTERTAINING PICTURE." "DAILY HERALD"

"IRENE DUNNE AT HER BEST... CHIC AND DELIGHTFUL TO LOOK AT." "DAILY TELEGRAPH"

"A COMEDY OF MUCH CHARM." B.B.C.

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The CHAIRMAN: Branches must agree, whether they have Sunday opening or not, it is necessary there should be finality to this issue.

It was decided to send a letter to C.E.A. headquarters welcoming their action to secure clarification.

Restoration of Facilities

Concerning the request which has been made by St. Helens justices to local exhibitors for the restoration of two nightly performances and pre-booking facilities, E. H. WHITTELL explained this was not an instruction, merely a suggestion. Taken literally, it meant that those kinemas which had always given continuous shows, did not come within the scope of the suggestion. The operative word was "restore."

Dobson Appointed Secretary

J. F. Dobson, Barrow-in-Furness, delegate to General Council, was appointed secretary and treasurer in succession to the late Harry Hargreaves.

L. Fancourt (Odeon) was elected to fill a vacancy on the committee.

Passing of Harry Hargreaves

In the early part of the meeting sympathetic reference was made to the death of Mr. Hargreaves, who had been secretary since the formation of the branch and secretary of the Morecambe Entertainment Managers' Association since 1919, by H. Simpson, H. R. V. Addenbrooke, Ald. W. Onda and others. Tributes were paid to his staunch and undeviating loyalty to the C.E.A., and his unflinching courage in the early struggles of the branch. The West Lancashire branch was his triumph.

MANCHESTER'S MOTION ON CATERING WAGES

G.C. Action Resented

SUGGESTION FOR LEGAL DEPARTMENT EXPANSION

THE committee of the Manchester and Salford branch at its meeting last week voiced their displeasure at the exclusion from the agenda of the Manchester branch resolution proposing that the draft agreement on catering wages should be referred back for further consideration did not come before the General Council as was intended. It was decided to ask headquarters for an explanation. T. S. Dawson presided.

T. E. ROBINSON said the Manchester and Salford branch was the only one to raise a dissentient voice against the agreement, and the branch resolution evidently put the cat amongst the pigeons. This resolution suggested that the draft agreement be referred back for further consideration and that the committee be strengthened by the addition of members having practical experience of kinema catering. At the G.C., when he wanted to raise the matter, he was ruled out of order. S. and E. Lancs branch also had objections to wages being dealt with on a national basis.

Mr. ROBINSON contended that the fact of the agreement having been delegated to a committee was not a sufficient excuse for the omission of the branch notice of motion from the G.C. agenda. He registered the dislike and apposition of the branch to the agreement.

The CHAIRMAN: I feel concerned on this point. When this branch sends forward a notice of motion we are entitled to know why it does not appear on the G.C. agenda paper. Is it a matter of discretion whether the motion is allowed to appear or not?

Fiasco, Now a Farce

Mr. ROBINSON: I do not think so—quoting from a Trade Press report, Mr. Robinson said one circuit was already operating the terms of the agreement, in fact, before it was an agreement, in all their kinemas throughout the country, in spite of the fact that the agreement had not yet been approved by the Catering Commission. He added: "What promised to be a fiasco, has now become a farce. The situation is absolutely Gilbertian."

W. MILLER: If we had not come to an agreement with the Union, would the Catering Commission fix wages? The SECRETARY: Yes.

W. MILLER: Then why have an agreement at all. We could not be worse off than we are now.

T. E. Robinson was of opinion that the main body of delegates were not aware of the issues involved. The Manchester branch view was beaten from the start, and he was assumed to be a recalcitrant.

Question of Jurisdiction

Other points made in the discussion questioned the competence of the C.E.A. to negotiate on catering wages; cafés did not come under their jurisdiction. Catering controllers were not much concerned with conditions on the theatre side. One suggestion was that the branch should protest at the next G.C., another that it should circulate its views to the other branches.

Finally, a resolution was unanimously agreed asking C.E.A. headquarters why the branch notice of motion for the February G.C. did not appear on the agenda.

New Powers for Secretary

W. A. HOCKMAN brought to the notice of the branch a newspaper report, headlined in such a manner as to reflect on local kinemas. This was only one incident. There had been others from time to time. He asked that a mandate be given to the branch secretary to reply immediately without previous consultation with the committee, to Press statements which were not fair to the Industry. This was agreed.

Legal Network Needed

The CHAIRMAN said there would be competition at the next General Council to fill vacancies on the Legal, Finance and Parliamentary Committee. He was of the opinion that it would be useful if the legal department of the C.E.A. had agents—if that was the right term to use—in all the key centres. He had always received the greatest courtesy and help from the legal department at head office, but very often, on matters of local interest, exhibitors were advised to consult a local solicitor. It would be beneficial if the Association had an arrangement with certain solicitors in the main centres, for them to act as liaison with the central legal department. In a city like Manchester there should be a solicitor with specialised knowledge of the kinema Trade whose services would be available to members. The cost would not be heavy.

The SECRETARY: I doubt if the L.F. and P. Committee would give the branch a free hand to appoint a solicitor.

Representatives in all Key Centres

Reference was made to a recent discussion at the South and East Lancashire branch on the same subject. Mr. DAWSON thought an endeavour ought to be made to create a legal network covering the whole country by having retained soliciters in all the key centres.

It was decided to notify the South and East Lancashire branch of the discussion and to suggest that the secretaries of the two branches should discuss the proposal and consider obtaining support from other Lancashire branches.

Birmingham & Midland Cinematograph Trade Benevolent Fund.

To all Delegates, Subscribers, and others:

Notice is hereby given, in accordance with the Constitution of the above Fund, that alterations to its constitution will be proposed at the forthcoming Annual General Meeting to be held at the Chamber of Commerce, Birmingham, on Friday, March 23rd, 1945, at 4 p.m.

(*Signed*) B. T. DAVIS,
(*Hon. Sec.*)

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Child Admissions on Sundays

During brief discussion on the Surrey County Council embargo on the admission of children to Sunday shows and the C.E.A. decision, attention was directed to the reactions of writers in the Sunday newspapers who had pointed out how unjust it was to deprive the Serviceman home on leave the right to take his children to the pictures on a Sunday.

The CHAIRMAN: Branches must agree, whether they have Sunday opening or not, it is necessary there should be finality to this issue.

It was decided to send a letter to C.E.A. headquarters welcoming their action to secure clarification.

Restoration of Facilities

Concerning the request which has been made by St. Helens justices to local exhibitors for the restoration of two nightly performances and pre-booking facilities, E. H. WHITTELL explained this was not an instruction, merely a suggestion. Taken literally, it meant that those kinemas which had always given continuous shows, did not come within the scope of the suggestion. The operative word was "restore."

Dobson Appointed Secretary

J. F. Dobson, Barrow-in-Furness, delegate to General Council, was appointed secretary and treasurer in succession to the late Harry Hargreaves.

L. Fancourt (Odeon) was elected to fill a vacancy on the committee.

Passing of Harry Hargreaves

In the early part of the meeting sympathetic reference was made to the death of Mr. Hargreaves, who had been secretary since the formation of the branch and secretary of the Morecambe Entertainment Managers' Association since 1919, by H. Simpson, H. R. V. Addenbrooke, Ald. W. Onda and others. Tributes were paid to his staunch and undeviating loyalty to the C.E.A., and his unflinching courage in the early struggles of the branch. The West Lancashire branch was his triumph.

MANCHESTER'S MOTION ON CATERING WAGES

G.C. Action Resented

SUGGESTION FOR LEGAL DEPARTMENT EXPANSION

THE committee of the Manchester and Salford branch at its meeting last week voiced their displeasure at the exclusion from the agenda of the Manchester branch resolution proposing that the draft agreement on catering wages should be referred back for further consideration did not come before the General Council as was intended. It was decided to ask headquarters for an explanation. T. S. Dawson presided.

T. E. ROBINSON said the Manchester and Salford branch was the only one to raise a dissentient voice against the agreement, and the branch resolution evidently put the cat amongst the pigeons. This resolution suggested that the draft agreement be referred back for further consideration and that the committee be strengthened by the addition of members having practical experience of kinema catering. At the G.C., when he wanted to raise the matter, he was ruled out of order. S. and E. Lancs branch also had objections to wages being dealt with on a national basis.

Mr. ROBINSON contended that the fact of the agreement having been delegated to a committee was not a sufficient excuse for the omission of the branch notice of motion from the G.C. agenda. He registered the dislike and opposition of the branch to the agreement.

The CHAIRMAN: I feel concerned on this point. When this branch sends forward a notice of motion we are entitled to know why it does not appear on the G.C. agenda paper. Is it a matter of discretion whether the motion is allowed to appear or not?

Fiasco, Now a Farce

Mr. ROBINSON: I do not think so—quoting from a Trade Press report, Mr. Robinson said one circuit was already operating the terms of the agreement, in fact, before it was an agreement, in all their kinemas throughout the country, in spite of the fact that the agreement had not yet been approved by the Catering Commission. He added: "What promised to be a fiasco, has now become a farce. The situation is absolutely Gilbertian."

W. MILLER: If we had not come to an agreement with the Union, would the Catering Commission fix wages? The SECRETARY: Yes.

W. MILLER: Then why have an agreement at all. We could not be worse off than we are now.

T. E. Robinson was of opinion that the main body of delegates were not aware of the issues involved. The Manchester branch view was beaten from the start, and he was assumed to be a recalcitrant.

Question of Jurisdiction

Other points made in the discussion questioned the competence of the C.E.A. to negotiate on catering wages; cafés did not come under their jurisdiction. Catering controllers were not much concerned with conditions on the theatre side. One suggestion was that the branch should protest at the next G.C., another that it should circulate its views to the other branches.

Finally, a resolution was unanimously agreed asking C.E.A. headquarters why the branch notice of motion for the February G.C. did not appear on the agenda.

New Powers for Secretary

W. A. HOCKMAN brought to the notice of the branch a newspaper report, headlined in such a manner as to reflect on local kinemas. This was only one incident. There had been others from time to time. He asked that a mandate be given to the branch secretary to reply immediately without previous consultation with the committee, to Press statements which were not fair to the Industry. This was agreed.

Legal Network Needed

The CHAIRMAN said there would be competition at the next General Council to fill vacancies on the Legal, Finance and Parliamentary Committee. He was of the opinion that it would be useful if the legal department of the C.E.A. had agents—if that was the right term to use—in all the key centres. He had always received the greatest courtesy and help from the legal department at head office, but very often, on matters of local interest, exhibitors were advised to consult a local solicitor. It would be beneficial if the Association had an arrangement with certain solicitors in the main centres, for them to act as liaison with the central legal department. In a city like Manchester there should be a solicitor with specialised knowledge of the kinema Trade whose services would be available to members The cost would not be heavy.

The SECRETARY: I doubt if the L.F. and P. Committee would give the branch a free hand to appoint a solicitor.

Representatives in all Key Centres

Reference was made to a recent discussion at the South and East Lancashire branch on the same subject. Mr. DAWSON thought an endeavour ought to be made to create a legal network covering the whole country by having retained solicitors in all the key centres.

It was decided to notify the South and East Lancashire branch of the discussion and to suggest that the secretaries of the two branches should discuss the proposal and consider obtaining support from other Lancashire branches.

Birmingham & Midland Cinematograph Trade Benevolent Fund.

To all Delegates, Subscribers, and others:

Notice is hereby given, in accordance with the Constitution of the above Fund, that alterations to its constitution will be proposed at the forthcoming Annual General Meeting to be held at the Chamber of Commerce, Birmingham, on Friday, March 23rd, 1945, at 4 p.m.

(*Signed*) B. T. DAVIS,
(*Hon. Sec.*)

NORTHERN REBUFF TO MANAGER NOMINEE

Members Will Oppose Unreasonable Restrictions

THE first application of the new rule designed to prevent manager nominees from introducing discussion of or voting on matters affecting their status or salaries caused a minor sensation at the February meeting of the Northern branch. The need for resisting all unreasonable encroachments upon kinema patronage was also insisted upon.

The SECRETARY (Alfred Smith) had announced completion of the agenda item, "correspondence," when W. GWILLIAM (North Shields) protested that a letter he had addressed to the secretary had not been read. Members, who delight in an enlivening "breeze," pricked up their ears when the CHAIRMAN (E. Richard Eadie) read the new rule. It was news to almost all other than the executive.

"Mr. Gwilliam's letter has been considered by the executive," said the chairman briefly, "and unless Mr. Gwilliam can produce the written authority of his employers to raise this matter at this meeting I must rule it out of order."

Mr. GWILLIAM, apparently, had not come armed with the requisite authority, but he protested that the executive "had no right to consider his letter. It was addressed to the secretary."

Mr. SMITH: "It was addressed to me as secretary of the Northern branch, and I am in duty bound to submit all such letters to the executive."

And that was that.

Unreasonable Restrictions

All delegates reporting from London meetings made reference to the concern occasioned by the Surrey County Council's decision.

F. W. Morrison, E. J. Hinge and F. Jordan all stressed the importance of determined opposition to all unreasonable encroachments upon the field of kinema patronage.

Mr. Morrison and Mr. Jordan seemed to assume that a legal fight was now certain; but Mr. Hinge used the word "if" in that connection. "Since," he said, "sundry urban authorities in the Surrey County Council's area are known to be opposed to their verdict on this matter, they should be of considerable help to us if this matter is carried to the courts."

When TOM SCOTT (Hexham) mentioned a minor restriction imposed by the local licensing Bench, and suggested tentatively that it might be wise to "nip it in the bud," Mr. HINGE advised against "looking for trouble."

Imitative Propensities

Other members, however, expressed fear of the "imitative faculty" of local authorities. "What one gets away with to-day," said J. C. BELL, "another goes for to-morrow. In any event, it is time we sought to end the absurdity of having to apply separately for kinema licences and music, singing and dancing licences."

War Time Alterations

He further inquired if the Association proposed to do anything about local authorities who came round demanding costly alterations and installations. "I am told," he said, "that the Chief Constable has required the Odeon to instal 15 new lavatories. Can anybody tell me what happens if the proprietors are refused a licence to have the work done?"

R. C. S. WILMOT, manager of the Odeon, Newcastle, explained that the Chief Constable had received a complaint and, of course, had to act. "He notified us of the complaint in the ordinary course; we submitted plans for proposed additions, and that plan has been approved. I presume that, since the additions are officially considered desirable, that licence authorising the work will be granted."

The Vice-Chairman (Hon. WILLIAM WESTWOOD) contributed for information the fact that when sundry improvements were required by authority to be made at one of their theatres, a licence was at first refused. "But," he added, "immediately we pointed out that the execution of these alterations was a condition of the licence, the permit was issued forthwith."

A. W. RIFKIN (A.B.C.) added that, when sundry alterations were required by authority to one of their houses and it was pointed out that these would entail structural rebuilding, the authorities agreed that the improvements might await the end of the war.

The Screen Threat

In reference to all "busybodies" whose function in life seemed to be the hindering and hampering of the entertainment Industry, the CHAIRMAN said: "We may yet have to use our screens to arouse the public to a sense of the danger. Our screens have not yet been used politically; but, by them, we could exercise tremendous power."

No "Super Fuller"

Dealing with the rejection of Dennis Wall's proposal for the appointment of a salaried chairman of the Legal, Parliamentary and Finance Committee, both Mr. MORRISON and Mr. HINGE assured members that such appointment was not only superfluous, but might conceivably have consequences the reverse of those Mr. Wall envisaged.

"Whenever there is need for expert assistance, it is secured," said Mr. HINGE. "No salaried chairman appointed generally to contact M.P.s, Departments, etc., could possibly have at command the 'contacts' of a Fuller. Nor could he contact our local M.P.s as effectively as we can ourselves."

The Joint Committee

Tribute having been paid to the work of the Joint Committee, Mr. HINGE said that it was doing a difficult job with surprising amicability. "If members have a legitimate grievance about bars," he added, "it is now only necessary to notify the secretary; but all facets of the case should be shown. It saves time, for it is idle to hope that you will get a decision on your side of the case only."

"I recommend, further, that if you have a case before the Joint Committee, press for your right to be represented at the hearing; but don't, for heaven's sake, misuse the opportunity by introducing new and irrelevant matter.

Annual C.T.B.F. Effort

Mr. MORRISON mentioned that the penny-per-seat annual contribution to the Benevolent Fund had, last year, yielded £21,000; but he thought it a matter for regret that 900 kinemas had not joined the scheme.

W. STANLEY GIBSON (Middlesbrough) inquired if the 900 did not include all those who operated benevolent funds of their own, and, on Mr. Morrison's qualified assent, added: "That puts rather a different complexion on their non-participation."

Mr. MORRISON agreed; but still felt that there were a good many more who could and should participate in this annual effort.

Bob Wolff, Phil Reisman and Herbert Wilcox snapped at the recent RKO-Radio reception to Mr. Reisman, the company's vice-president in charge of foreign distribution

Reduced Tax Returns Challenged

W. Lancs Exhibitors' Complaint

THE authority of Customs and Excise inspectors to challenge the Entertainment Tax returns of exhibitors was questioned at the West Lancashire branch last week.

Mention having been made of the fact that C.E.A. headquarters were keeping the Entertainment Tax situation under constant review, the chairman, Henry Simpson, confessed his astonishment when he received the other day a letter from his local tax inspector asking why his returns for the weeks ending January 5, 12, and 19 were so much down compared with the corresponding period of last year. The reduction in the amount of tax paid was about 20 per cent. The question caused him some irritation.

During the three weeks there were very severe weather conditions, snow and frost. There was also an exodus of personnel from the area. But apart from those two facts, there was a general drop of business throughout the country.

J. ATROY: I should have told the inspector the falling off in attendances was due to quota films. (Laughter.)

Mr. SIMPSON remarked there was reluctance of patrons to pay 1s. 9d. for seats when such a big proportion was taken up in tax. Quite possibly, inspectors had been asked to find out reasons for variations in tax receipts.

"Fishy" or Fishing

E. H. WHITTELL: From the fact of the question about lower tax having been asked, there is an implication or suggestion that there may be something "fishy" about it.

The CHAIRMAN: Inspectors seem to have the idea that we are not in business as exhibitors, but as tax collectors.

E. H. WHITTELL: It is ridiculous to ask such questions in view of the tight checks the authorities have on everything.

The CHAIRMAN: The burden of State control.

E. H. WHITTELL: Bureaucracy at its "best."

Decline in Business

"London suburban pictures have been having a bad time," reported the CHAIRMAN. It was estimated that in the last four months there had been a drop of 20,000,000 in the number of admissions.

Routine Inquiry

An inquiry by a KINE. reporter of the Commissioners of Customs and Excise elicited the statement that although there had been no instructions issued by the Commissioners there was nothing unusual in the inquiry of the provincial inspector who would naturally query any instance where there appeared to be a substantial reduction in the return.

W. R. Fuller, secretary of the C.E.A., also agreed there was nothing in the regulations to prevent the inquiry being made as it had been in certain cases. The authorities were quite satisfied when they were informed of the special reasons for the decrease in business.

BLACKPOOL TO CONSIDER INCREASING SUNDAY CHARITY CONTRIBUTION

Blackpool kinemas, which now hand over nearly £1,000 a year in respect of their Sunday shows, may have to pay more. The question was raised at a meeting of the Watch Committee, but no decision was reached.

The Town Clerk was instructed to secure information from other towns as to the amounts paid over.

A report presented by the Town Clerk showed that the original agreement in 1932 provided for a total payment of £450 a year. In 1937 there was a new agreement, raising the amount to £725. Since then new kinemas have opened, and last year's total was £946, of which 5 per cent. went to the Film Fund.

Kinemas in Fleetwood, Lytham St. Annes, Kirkham and adjoining towns which are in the county area have recently had their Sunday charity contributions increased by 50 per cent.—from 6d. to 9d. per seat—and this more may be responsible for Blackpool reconsidering the matter in their own area.

Early Days Yet

Blackpool Corporation Estates Committee has had a letter from A. H[illegible] of the Palladium Theatre, making application for the allocation of a site for a kinema on the Grange Park [illegible] kinema. The committee decided that the application would be dealt with later when more progress had been made with the preparation of the development plans.

Rotherham Corporation has approved a post-war scheme for the provision of a Floral Hall at an estimated cost of £30,000.

Elton Newman-Jones, one of the cast of the R.C.N. show "Meet the Navy," meets Ann Todd and Hugh McDermott at Riverside on the SEVENTH VEIL set (Sydney Box-Ortus)

THE ADVANTAGES OF CIVIC CO-OPERATION

Tribute to Manchester Exhibitors

EVIDENCE of the successful working of the "gentlemen's agreement" method between civic authorities and exhibitors was forthcoming at the last meeting of the committee of the Manchester and Salford branch, when it was mentioned that the chairman of the Watch Committee had congratulated the branch upon the discipline of its members.

The CHAIRMAN, T. S. Dawson, reported that a deputation waited on the Manchester Watch Committee to point out the resentment of persons nearing the age of 16 being refused admission to kinemas on Sundays. At the present exhibitors were voluntarily restricting the admission of children under the terms of the gentlemen's agreement with the Watch Committee. The Watch Committee received a deputation very courteously and asked if the exhibitor's letter asking for the interview was a counter offensive to the proposal of the Manchester Council of Churches, which wanted a condition to be included in the licence forbidding the admission of children.

The attitude of the Watch Committee was extremely friendly and the chairman congratulated the branch on the discipline it had been able to maintain. Points made by the deputation were: It was very difficult to judge the ages of people under 16, that many under 16 were at work, those under 16 and who still attended school were less difficult to detect. In any case, the latter generally had other interests.

Quite Satisfied

The CHAIRMAN of the Watch Committee said his colleagues were satisfied with the manner in which the gentlemen's agreement was being observed and he complimented exhibitors on their co-operation. No harsh construction would be put on the existing agreement, such as in the case of a genuine mistake in judging the age of a young person.

Exhibitors were requested to make every endeavour to fulfil in the spirit the terms of the gentlemen's agreement. It was indicated there would be no change in the terms of the licences, and the gentlemen's agreement would remain. That was as good a solution as they could expect. There was not a single complaint by any member of the Watch Committee.

Cheek!

T. E. ROBINSON mentioned that that morning he received a tartly worded letter from the principal of a girls' school. It complained that a child from the school had been truanting in order to go to a kinema. Sometimes she had not paid for admission. There was a suggestion of lack of parental authority and of the kinema being blameworthy in allowing the child to attend.

W. A. HOCKMAN thought Mr. Robinson should reply in his capacity as branch secretary, expressing the committee's resentment at the use of veiled threats in a complaint of this description. Exhibitors could not accept responsibility in the matter.

What members deplored was the hint of letters being sent to the police and licensing authorities. As it was thought a similar type of letter might have been sent to other exhibitors, it was left to them to reply individually.

BRISTOL CRITICS OF THE CATERING AGREEMENT

Managers' Section Approved

DISSATISFACTION with the Catering Wages Agreement was expressed at the monthly meeting of the Bristol branch, members of which declared that the difficulties of those who ran small cafés had not been taken into consideration. The meeting approved the formation of the C.E.A. Managers' Association.

F. G. W. CHAMBERLAIN, chairman, reported that the Catering Wages Agreement had been ratified by the General Council, and the branches were recommended to accept it as it stood.

Some members expressed their disagreement, and the branch secretary said he had received communications from members who were not satisfied with the agreement.

The chairman said he did not see that they could do very much about it. The General Council had ratified the agreement, but he did not know if the N.A.T.K.E. had done so.

COUN. GEORGE REES remarked that if the General Council had made their decision it did not seem much use to kick against it.

In reply to one member who said if he adopted the agreement he would lose the whole of his café staff, as they would not join the union, the chairman explained that there was no need for the staff to join the union. That would not interfere with the working of the agreement.

It was pointed out that the small man was most affected by the agreement and that his views should be considered.

It was agreed that the views of those members who objected to the agreement should be collated and sent to head office with an expression of opinion that it was felt that the difficulties of the owners of small cafés had not been taken into consideration.

Managers' Section Approved

The CHAIRMAN asked the meeting to give instructions to their representatives how they were to vote in connection with the proposed managers' section at the annual meeting of the Association.

A member commented that it did not seem to matter whether the managers wanted to be organised by the C.E.A or not.

E. C. ROGERS said the General Council had given their blessing to the C.M.F. now they appeared to have dropped it and put something else on the table.

F. C. SMITH said he would probably be in a minority, but he thought the whole thing undignified. They were tying the hands of the managers behind their backs; if the managers wanted an association then the C.E.A. should let them form one on their own.

Another member said, as a manager himself, he had for years been against the principle of the closed shop.

The CHAIRMAN pointed out that there was no intention of introducing the idea of a closed shop; managers would not be compelled to join if they did not want to do so. But they had to instruct their representatives how they were to vote on the alteration of rules which would be necessary before anything could be done.

Ultimately, the meeting decided that the representatives should vote in favour, but that the rules of any proposed managers' association should be submitted to the branches for consideration

The Barring Report

Reporting on bars, the branch secretary said the local committee had received five complaints, three of which they did not consider strong enough to send forward to London. In the case of the other two they asked for further information.

Mr. REES said he was dissatisfied with the report, and he moved that it be referred back to the committee.

The CHAIRMAN pointed out that the members of the branch committee thought, rightly or wrongly, that three of the five complaints brought before them were not strong enough to send forward, so that no complaint from Bristol came before the London committee.

E. S. BRYDEN seconded the reference back, which was carried. It was also decided that a special meeting, to be devoted to bars alone, should be held before the next monthly meeting, and that the committee should be enlarged by the addition of two extra members, Messrs. V. E. Cox and W. Barrett being appointed.

Meeting Dates

On the motion of W. BARRETT, seconded by OLIVER PROSLEY, it was decided "that the monthly meetings of the branch shall be held on the second Wednesday following the General Council meetings."

An invitation was received from the Bristol War Savings Committee for a representative of the kinemas to serve on the publicity committee. No action was taken in the matter

C.T.B.F. Will Benefit

G. H. BLACKBURN said through the efforts of Rowland Reeves, the Chard U.D.C. had agreed to give a very substantial portion of the amount received from the Sunday opening charity contribution to the C.T.B.F.

The meeting passed a hearty vote of thanks to Mr. Reeves.

The CHAIRMAN said he did not think there was any kinema running cheap matinées in their area, but he asked members to bear the matter in mind and if they came across any case to report it either to head office or to the branch secretary.

MANCHESTER DISCUSSES SALFORD SCHEDULE

THE committee of the Manchester and Salford branch at its meeting last week was informed of the negotiations with representatives of N.A.T.K.E., who claimed that the terms of the Stoke-on-Trent agreement on Sunday work should be applied in the Manchester and Salford areas.

As there were one or two points that appeared to need clarification, a sub-committee was appointed to scan the draft agreement and to compare same with the authentic Stoke agreement. Attention was directed to the fact that the Manchester agreement included a clause which was an innovation:

"It is agreed that any exhibitor who can establish, on submission of evidence to the secretary of the C.E.A., who will in turn make representation to the general secretary of N.A.T.K.E., that the terms of the agreement would be uneconomical, sympathetic consideration will be given affording such exhibitor relief from the terms hereof."

E. HAMSON thought a circular should be sent out to members explaining what was a continuous performance for the purpose of interpreting this agreement.

"I should say that a continuous performance is one, irrespective of the time you open, which you carry on from start to finish, except perhaps for the serving of ices," replied the SECRETARY.

E. HAMSON: One evening show! Do you regard that as continuous? The SECRETARY: Definitely not. That is just one house a night.

Mr. HAMSON thought there might be a few small points which ought to receive attention. If they were cleared up at the outset, it would save trouble later.

Bars

Concerning alleged unfair bars, the SECRETARY reported how local cases had been dealt with. Incidentally, it was stated to be a renter's view that the J.C.C. was there to discuss inequitable bars, not to confirm existing bars.

Monaghan (Eire) Council has decided that children under 14 shall not be admitted to kinemas after 7.30 p.m unless accompanied by parents or guardians.

S. AND E. LANCS STORM ON CATERING AGREEMENT

Complaint of "Line-up" Against Manchester

SOUTH and East Lancashire C.E.A. branch is to advise its members not to accept the proposed Catering Wages Agreement put forward by the General Council. At the branch committee meeting held in Manchester on Friday it was complained that the branch had been snubbed. Coun. W. Woolstencroft presided.

Strong views are held within the branch regarding the agreement. A special committee of the branch has already objected to the agreement in principle, and insists that decisions on wages must be left to the branches.

W. H. ELLWOOD contended that the S. and E. Lancs branch had been snubbed. Manchester and Salford branch, which also tabled objections, had the opportunity of stating them to a committee in London. Why was not the S. and E. Lancs branch invited to this meeting? The Manchester branch had no support whatever. The forces in opposition to them were lined up ready to quash anything which the two branches had in mind.

Protest to C.E.A.

Instructions were given to the secretary (C. Littler) to send a letter of protest to headquarters because the branch did not receive an invitation to appear before the Legal, Finance and Parliamentary Committee. It was also suggested that in the meantime members of the branch who had catering interests should not accept the agreement.

Good Friday Time Cut

W. W. LLOYD (Oldham) reported that the Oldham Watch Committee, when considering applications for Good Friday licences, received a letter from the local District Council of Churches asking that kinemas should not be allowed to open until 3 p.m. (instead of 2.30 p.m.). It was represented that the majority of the churches had services from mid-day until 3 p.m. The magistrates agreed that kinemas should not be allowed to open their doors until 3 p.m.

Legal Representation

From the annual general meeting of the branch was remitted a resolution asking the committee to consider the appointment, on a retaining fee, of a solicitor or barrister conversant with the affairs of the kinema Trade. S. B. Higginbotham, of Macclesfield, who had experienced the need of adequate legal assistance during a quota prosecution, sponsored the proposal.

J. J. MCCRACKEN remarked that if a person got into trouble through not complying with the quota and he considered he had a good defence, he could report the facts to the branch for immediate reference to London. In a case like that, there should be help and guidance from headquarters. He thought it would be better for the legal advice to come from London.

"Badly Let Down"

W. H. ELLWOOD and BERT HOYLE said the Macclesfield member complained he received very meagre assistance from London. Mr. Hoyle said Mr. Higginbotham had been badly let down by the Association.

After the prosecution, the C.E.A. should have taken steps to secure an appeal against what he considered to be an unjust penalty. He was certain if the case had concerned a London exhibitor there would have been an immediate appeal.

"It might be a good thing for Headquarters to appoint a solicitor or barrister for this end of the country," suggested J. J. MCCRACKEN. "Such a solicitor would be more easily approachable than one at London."

W. H. ELLWOOD: Why wait for London?

Liaison with the North

J. J. MCCRACKEN: Because if the appointment were made by H.Q. both solicitors would be in direct liaison and could submit to each other data which they collected.

ARTHUR PEEL was of the opinion that the branch was not in a position to appoint a solicitor. If there were any cases where legal assistance was required in future they should be immediately referred to the branch, which could then deal with them properly.

On the proposition of A. PEEL, seconded by H. SMITH, it was decided to ask the delegates to General Council to discuss the matter on their next visit to London.

Terms for Sunday Work

The SECRETARY reported the receipt of a letter from the local branch secretary of N.A.T.K.E. asking the branch to adopt the terms of the Stoke-on-Trent agreement for the payment of employees who worked on Sundays. The Union stated that they had already been accepted by the Manchester and Salford branch. The hope was expressed that the application would be treated as urgent, and that there would be no delay in opening negotiations.

The CHAIRMAN promised that a copy of the agreement which had been accepted by the Manchester branch would be obtained and examined by a sub-committee.

J. J. MCCRACKEN moved, and Coun. J. C. WHITAKER seconded, and it was agreed that members of the executive committee who had Sunday opening should form the sub-committee.

Letter from Sir A. King

Sir Alexander King acknowledged a letter from the branch which expressed support of views of the Scottish branch on the quota position.

Cheap Matinees

C.E.A. Headquarters inquired if there were any cases in the S. and E. Lancs Lancs branch where kinemas were holding bargain-price matinées. None was reported.

Free Admissions

Coun. J. C. WHITAKER, who asked if there were any recognised conditions about the admission of soldiers free of charge, was told that only soldiers in hospital blue were admitted free.

Coun. WHITAKER then mentioned that one Manchester kinema had put out big notices stating that men home on foreign leave might obtain free admission on production of their passes.

E. P. Hills Wedded

The wedding took place, last week, at Peterborough Cathedral, of Ernest Percy Hills, manager of the Princess (Emery), and Miss Brenda North. The bridegroom is a sidesman at the Cathedral, and has been joint secretary of the East Ward Conservative Association. His bride was formerly in A.T.S. Signals They will make their home at 151, Scotney Street.

S.O. Contributions

Blackpool, Corporation Watch Committee are quoting other towns concerning the contributions made by kinemas towards charity for Sunday shows. The committee desire to know whether the money contributed by local kinemas is too large or too small.

Fred Astaire and Lucille Bremer in ZIEGFELD FOLLIES, forthcoming M-G-M offering

MINISTER OPPOSES UNDER 16 BAN

Kinemas have found an ally in their fight against the "under 16" Sunday kinema ban in the Minister of Romford Congregational Church, Rev. Wilson Bridge. Hearing the Romford Free Church Federal Council, of which he is ex-president, contemplating asking Essex County Council to follow Surrey and impose the ban, Rev. Bridge, who is opposed to such a move, expressed his views when he preached to a big congregation at his church on Sunday.

"You cannot compel people to be good by Act of Parliament, and you cannot compel children to go to Sunday school or church," he said. "If an attempt is made in this town to ban children under 16 from Sunday afternoon kinemas I cannot support it. To introduce a resolution of that kind may give a certain amount of satisfaction to 'Sabbatarians' and others, but it would not make children go to Sunday school. It may also be another step in alienating children and their parents from organised religion."

"There is a kinema right opposite my church," he added, "and I can say that it has never done me any harm."

Manchester Safe Robberies

Robberies were committed at three Manchester kinemas last week and in two cases the thieves removed safes containing money.

On Friday, two 2-cwt. safes containing money intended for the payment of staff wages were removed from the Palace, Sale. Two days before, the safe disappeared from the Marcliff, Hazel Grove; it contained £38. There was also a robbery at the Forum, Wythenshawe, from which the thieves took money from Red Cross and hospital boxes and decamped with a quantity of cigarettes. They also attempted to break open the safe. Investigations are being made by the police.

Tenterden Town Council have allocated £30 of the £37 6s. 2d. available for distribution from the Sunday charity levy to the Lord Mayor's Fund for the Royal and Merchant Navies. The balance is to be carried forward.

25-Mile Bar Attempt in Lancashire

Branch Protest

COMPLAINT that a Manchester circuit was endeavouring to enforce a 25-mile bar was made at the S. and E. Lancs branch last week, which decided to submit the facts to the Joint Committee.

S. B. Higginbotham, general manager of a group of four Macclesfield picture theatres, asked for the advice of the branch on a barring difficulty. A renting firm had informed him that a Manchester circuit had requested a 25-miles bar on their product when booked to the Manchester theatres. This circuit previously had no bar and had traded for over 20 years without. It was understood that the renter was favourably disposed towards the request.

"The general position as it affects us," wrote Mr. Higginbotham, "is that the general release dates of their films, which should be available from July onwards, are now to be pushed further on. Thus our dates are to be two or three months later, which is a very serious position for us."

And the Effect

It was denied that the circuit was only asking what two of the major circuits already had. The major circuits bars were 15 miles-14 days and 25 miles-7 days. The fact was that these theatres normally play weekly programmes which allowed Macclesfield to come in two weeks after the general release. It appeared that the circuit which had requested the 25 miles bar was considerably behind in its dates. Local theatres would therefore suffer to the extent of two or three months.

The letter requested that the case be brought before the C.E.A. Bars Committee.

Four Branches' Agreement

J. J. MCCRACKEN recalled that a few months ago representatives of the four Lancashire branches attended a meeting in Manchester, and they agreed upon certain points for the amelioration of bars troubles. One recommendation was that the distance limit for bars should be 12 miles. Manchester was one of the parties to that proposal.

W. H. ELLWOOD described a 25 miles bar as "ridiculous." If 25 miles bars were accepted now, they might give rise to further developments.

The CHAIRMAN stated that the recommendation of the joint meeting in Manchester of a distance limit of 12 miles was submitted to, but turned down by, the Joint Committee in London

H.Q. Advised

J. J. MCCRACKEN thought a letter should be sent to the J.C.C. referring them to the previous recommendations of the four branches, and particularly the one relating to the distance limit. Attention should now be drawn to the bar of 25 miles which had just been created by a Manchester exhibitor. The branch should associate itself with the complaint.

It was decided to send a letter to headquarters on these lines to inquire how other cases are being dealt with.

Monogram European Plans

Monogram's present European interests are in charge of E. Neet Wettstein, now stationed in Paris. He was formerly sales representative for Continental Europe.

A. J. CRONIN'S

The KEYS of the KINGDOM

20th
THE BIGGEST
FIGURE IN
THE INDUSTRY

A. J. CRONIN'S
Best-loved
Best-Seller

Out of one man's dreams,
Out of many women's longings,
The screen has spun its most wondrous tale...
Of the Earth's far places—
The heart's secret sanctuaries!

THOMAS MITCHELL

GREGORY PECK

VINCENT PRICE

PEGGY ANN GARNER

Filmed from the best-loved best-seller of a decade . . . magnificent in emotional might . . . dazzling in the magnitude of its production— "THE KEYS OF THE KINGDOM" is bound for top entertainment and box-office honours of the year.

LEONARD STRONG

RUTH NELSON

BENSON FONG

RODDY McDOWALL

ROSA STRADNER

EDMUND GWENN

Few pictures have ever come to the screen with so great and star-impressive a line-up of filmdom's outstanding names—a cast brilliant beyond all expectations of the millions eagerly awaiting this thrilling screen event.

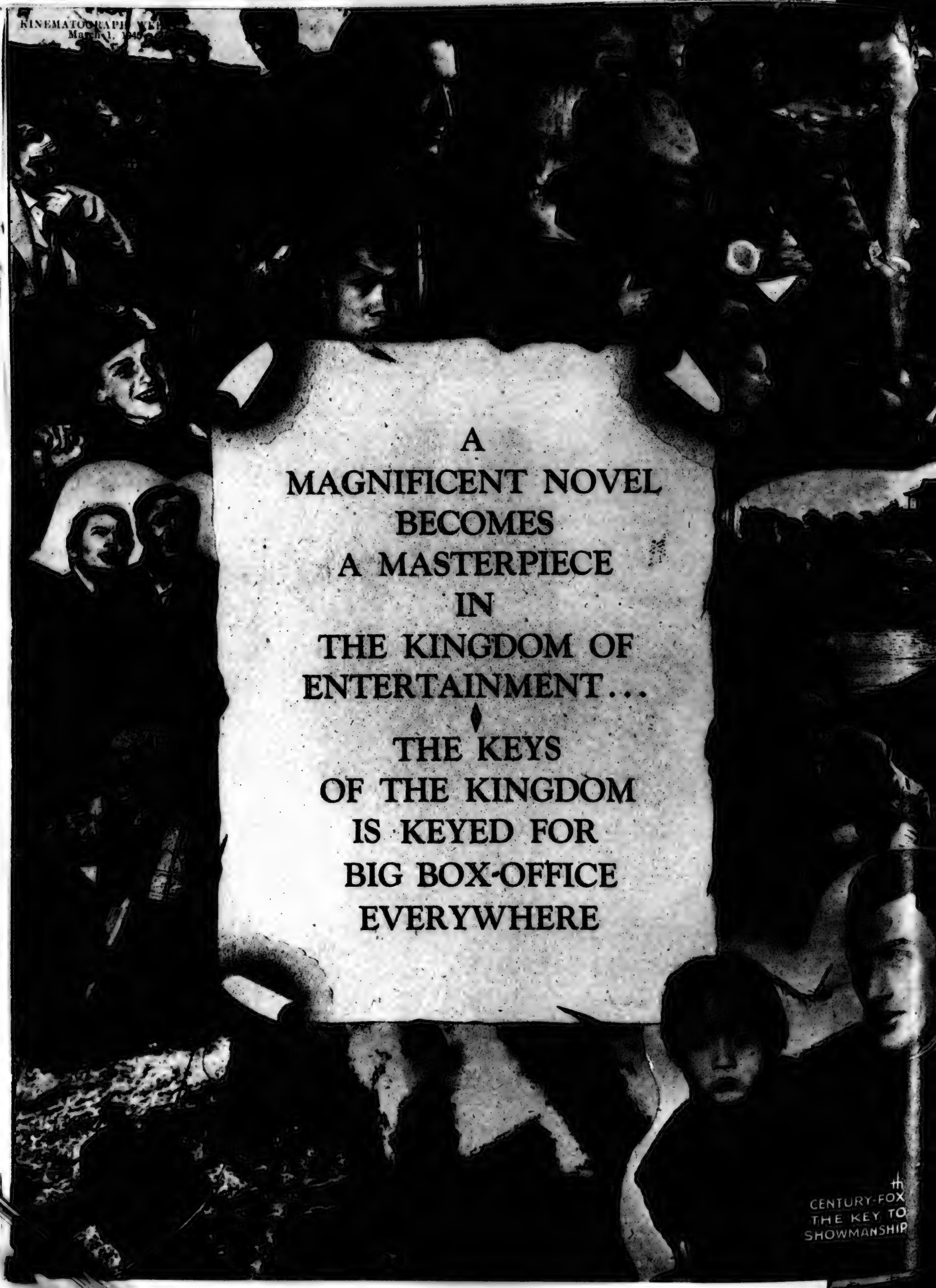
SIR CEDRIC HARDWICKE

Directed by JOHN M. STAHL
Produced by JOSEPH L. MANKIEWICZ
Screen Play by Joseph L. Mankiewicz and Nunnally Johnson.

JAMES GLEASON

ANNE REVERE

JANE BALL


A
MAGNIFICENT NOVEL
BECOMES
A MASTERPIECE
IN
THE KINGDOM OF
ENTERTAINMENT...
THE KEYS
OF THE KINGDOM
IS KEYED FOR
BIG BOX-OFFICE
EVERYWHERE
CENTURY-FOX
THE KEY TO
SHOWMANSHIP

WARNER BROS. FINANCIAL POLICY

Debt Reduction to Continue

Warner Bros. Pictures, Ltd., is to continue its conservative financial policy. This was disclosed by officials of the company in answer to a question at the annual meeting recently.

The directors intend, it was stated, to continue to reduce the outstanding debt with available cash receipts.

It was pointed out that this policy would ultimately place the common stock on a sound dividend basis.

At the meeting a net reduction of $2,853,000 in the Consolidated Fund Debt since September 1, 1944, was announced, bringing the total funded and other long-term debt down to about $46,800,000. The net profit for the quarter ended November 25 last amounted to $2,350,000, compared with $1,981,730 in the comparative period a year earlier. The latest earnings are equal to 63 cents per common share, compared with 53 cents.

LOEW'S INCOME WELL UP

Loew's report a net income for the year to August 31 last of $14,517,256 compared with $13,422,852 for the preceding year. The latest earnings are equal to $8.61 per common share against $8.01.

There is to be a special meeting of stockholders on March 29 to vote on a proposal to split up the stock into three shares for each share now held.

SATISFACTIONS

Coventry Theatre Holdings, Ltd., Darlaston House, Warwick Road, Coventry.—Satisfaction to the extent of £3,750 on February 8, 1945, of charge dated December 7, 1938, and registered December 15, 1938.

Argyll Trust, Ltd., Theatre proprietors, etc., 1, Alcester House, Manor Road, Wallington, Surrey.—Satisfaction in full on February 8, 1945, of charge registered October 18, 1939.

Swadlincote Entertainment Co., Ltd., General Buildings, Bridlesmouth Gate, Nottingham.—Satisfaction to the extent of £500 on January 10, 1945, of series of debentures for £6,000 authorised December 21, 1934, and registered January 1, 1935.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	22/-	— -/3
,, 6% Pref.	27/9	+ -/9
,, 4½% Debs. ..	£106½	+ £1
A.P.P.H. Ord.	26/9	—
Brit. & Dom. Films (12/-)	21/-	— -/6
Brit. Lion 7½% Pref. 10/-	12/9	+ -/3
Capital Prov. News 5/-..	5/1½	— -/1½
Cine. Television Dfd. (6d.)	10/9	+ -/3
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont-BritishOrd.10/-	20/6	—
,, "A" Ord. (5/-) ..	10/6	—
,, 5½% 1st Pref. ..	23/6	+ -/6
,, 4½% Debs. ..	£103½	—15/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	8/9	—
Mde. Tussaud 1/- Def. ..	2/6	—
,, £1 Prefd. Ord. ..	21/-	— -/6
Moss Empires £1 Ord. ..	41/-	—
,, £1 Cum. Pref. ..	23/3	—
Odeon 5/- Ord.	42/9	—
,, 6% Pref.	25/10½	—
,, 5% Debs.	£104½	—
P.C.T. 10% Cum. Pref. ..	35/-	—
,, 7½% "A" Pref. ..	31/3	—
,, 7½% Cum. "B" Pref.	31/3	+ -/9
,, Const. 7% Pref. ..	28/-	— -/3
Scophony (5/-)	4/3	—
Sound City (Films) 6% Pref.	14/3	—
Stoll Th. Corp.	14/9	— -/3
Twentieth Cent. Ord. (5/-)	1/9	—
,, 6% Pref. (10/-) ..	4/1½	—
Union Cinemas 1st Pref. ..	22/6	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

Few Changes in Share Market

It was an extremely quiet week in kinema shares, and there was no change of note in prices of those of the leading groups.

Elsewhere, B. and D. lost 6d. at 21s., Madam Tussauds 6d. at 21s., and Stoll 3d. at 14s. 9d.

Among preference shares A.B.P.C. 6 per cent. rose 9d. to 27s. 9d., British Lion 3d. to 12s. 9d., Gaumont 5½ per cent. 6d. to 23s. 6d., and P.C.T. 7½ per cent. "B" 9d. to 31s. 3d. A.B.P.C. debentures were also in demand and gained £1 at £106½, but Gaumont 4½ per cent. debentures gave way to £103¼, a loss of 15s.

Other Results

Variety Theatres Consolidated.—Net profit down from £36,269 to £23,345. There is again no ordinary dividend.

London Pavilion is again paying 4 per cent. for the year. Profits for 1944 were £10,490 against £10,896.

NEW PRIVATE COMPANIES

Glendale Cinema (Caversham), Ltd.—Registered February 14. Capital, £100 in 100 shares of £1. Objects: Kinema proprietors, etc. The first directors are Harold Baim, 41, Quadrant Close, N.W.4, managing director of Federated Film Corporation, Ltd., and Glendale Theatres Corporation, Ltd.; P. H. Smith, 11, Highgrove Street, Reading. Solicitors: M. O. Wellbelove, Reading. Registered office: 60-66, Wardour Street, W.1.

Luxor Cinema (Bangor), Ltd.—Registered February 15. Capital, £100 in 100 shares of £1. Kinema proprietors, etc. The first directors are Geo. E. Hilton and Elsie M. James, both of Lyndhurst, Llanrwst, both directors of Llanrwst Cinema, Ltd., and Luxor Cinema (Menai Bridge) Ltd. Solicitors: Davis Thomas, Williamson and Co., Llanrwst. Registered office: Luxor Cinema, Llanrwst.

Martin Harvey (1945), Ltd.—Registered February 20. Capital, £100 in 100 shares of £1. Producers of and dealers in plays, etc., film, theatrical, employment agents, etc. Solicitors: Ashby, Rogers and Fournier.

Pennycook Cinemas, Ltd.—Registered in Edinburgh on February 20. Capital, £2,000 in 2,000 shares of £1. Objects: To acquire the business of John Pennycook "Cinemas," S. Tay Street, Dundee. The first directors are: R. Pennycook, kinema exhibitor, 101, Brackenbra Avenue, Bishopriggs, Glasgow; Wm. C. Pennycook, 155, Arbroath Road, Dundee; Thomson Pennycook, 39, Dalgleish Road, Dundee; Roger Pennycook, 6, Argyle Street, Dundee; Matthew Pennycook, 36, Glenposen Ferr, Dundee (each of the above subscribe for 400 shares). Secretary: Matthew Pennycook. Registered office: 57, S. Tay Street, Dundee.

From Our Letter Bag

THE CRITIC WHO WOULDN'T CRITICISE THE CRITICS!

CONGRATULATIONS to Jimmy Hutchison on his belated "Twilight Hour" conversion in this problem about Lay Press critics. For, I remember, when we workers, who depend for our rent, rates, and other black-market commitments on our skill as publicists, decided to unite, banding ourselves together under the all-embracing title of the film Industry publicity circle. I also remember that at the second meeting of this circle, I put forward a proposition that we should approach the critics, pointing out that irresponsible reviewing was causing irreparable harm to the Industry. I cited instances of nonsensical wisecracking. But did Mr. Hutchison support the proposition? No, sir.

My suggestion that the critics should be told of the damage wisecracking was doing was negatived on the ground that we had not yet secured the recognition of the Critics' Circle.

Again, some months later, I raised the matter and found that I was ploughing a very lonely furrow, only two members supporting me. Strangely enough, Jimmy "Hutch" did not then find it convenient to support we three. We stood alone! But now Jimmy wants disciplinary action taken against those wicked critics. And just because they've martyred his company's picture, "Twilight Hour"!

I agree with him that a protest should be made. I agree with him that because of the inconsistencies and flippancies indulged in by some of the reviewers, the public is becoming less reliant on their judgment. I agree with him that the majority of the critics are very responsible and reasonable men and women.

But why did Jimmy wait until his own particular "cabbage-patch" was attacked before "seeing the light"? I'm sure if he had lent me his valuable support much earlier we could have approached the critics in a very friendly atmosphere, pointing out the damage done.

As it is, this past 12 months has seen an epidemic of unjustified and harmful wisecracking which has meant the loss of thousands of pounds to the pictures concerned.

A. J. ALLIGHAN,
Director of Publicity,
Columbia Pictures, Ltd.

News for News Reels

WEEK after week thousands of managers patiently suffer the admonitions of departing patrons about film programmes. As none of these managers produces the films and few are responsible for the booking, that side of the problem may well be left to those concerned with the higher strategy of the Industry.

There is, however, one persistent grouse that I would like to record in the hope of influencing those concerned—the material used in the average newsreel to-day.

To a kinemagoer all guns look alike, whether they are Moscow salutes, British salvos, or American barrages; advancing troops look very similar, whether in Holland, Silesia, Burma, or on any other battle-front; bombs dropping from aeroplanes have lost their interest value.

Why don't we get more variety in our newsreels?

One of the most delightful newsreel items this year was a visit of the Royal Princesses to a battleship.

There are many more similar items the public would like to see.

What about that dance hall in Brussels the Belgian Government wanted to close? How very interesting it would be to see our troops arriving home on leave. What is Paris like to-day? Surely our provincial friends would like to see Rainbow Corner, the Merchant Navy Club and Stage Door Canteen?

I would like to see a prisoner of war camp in England; the Prime Minister having an hour off; the Italian Ambassador, and a hundred other ordinary human everyday things.

Why don't the newsreel pictures look at the national newspapers for ideas?

Human domestic pictures are making news to-day.

J. H. HUTCHISON.
Ambassadors,
Hendon, N.W.

How Manchester Speaks To-day

I WAS interested in the article by Ronald Neame, particularly that section dealing with the English language and the difficulties of understanding our version of it in the United States.

Whatever truth there may be that Americans "at home" find great difficulty in understanding what we are saying in our pictures, it is not true that Americans stationed in the North of England have great difficulty in understanding our Northern English. (I don't mean dialect and accent, which is frequently found in smaller towns and villages and is practically extinct in the big Northern cities. In most Northern cities we speak English as it is spelt and our vowels are distinct and not mixed up. The trouble is in our stage and B.B.C. English.

Here are some samples. The words in italic are the B.B.C. pronunciation. The words in brackets are Manchester English:

The *flesh* [flash] of the *shaw* [shore]: *betteries* [batteries] on the *peninshuler* [peninsula]; *sherd* [showed] the *rhyl* [real] point of the attack; the enemy was *fleng beck* [flung back] in *bed weathar* [bad weather] at enormous *corst* [cost]; in *birth* [both] cases the *tuttle* [total] was enormous; the *toe* [toe] of Italy; and *ar earn* [our own] ships. These are but a few typical specimens.

These affectations cannot be claimed to be King's English, because up in the North we can understand the King when he speaks!

Mr. Churchill also doesn't talk this affected stuff either—and they understand him in the Canadian House of Parliament and in Congress.

We need to teach the B.B.C. how to pronounce their vowels. Then there might certainly be a better chance for British film in U.S.A.

ALFRED SNAPE, A.S.A.A.

SCOTS OPPOSE C.E.A. MANAGERS' SECTION

Advocates an Untrammelled Trade Union

OPPOSITION to the proposed formation of a Managers' Section of the C.E.A. was expressed at the last meeting of the Scottish branch, members of which, however, admitted the desirability of a Union disassociated from N.A.T.K.E. Criticism was also forthcoming in regard to the action of the General Council in agreeing to the Catering Wages Agreement without reference to the branches. Concern was expressed that the cafe wage schedule might be used as a lever for the raising of the pay of kinema employees. The chairman, James McBride, presided.

LOUIS DICKSON referred also to the London branch proposition for a separate section for managers which would come before the annual meeting next month. Arising therefrom, Mr. MURRAY asked, in view of that fact could not the matter be discussed that day? He did not think managers in general were in agreement and they should have an opportunity of voting on the subject.

JAMES MCBRIDE said that a letter had been received by the executive from the C.M.A. asking this, but they were doubtful as to its interpretation It had been agreed to reply that no good purpose could be served until they knew what was happening in London. They were now in possession of the facts and he suggested that there should be a card vote at the annual meeting.

Delegates or Private Persons?

The position of members attending the annual meeting was discussed.

An opinion was expressed that the delegates had their expenses paid to put forward the views of the branch, while others contended that they were attending the annual meeting as ordinary members and could vote as they desired.

Mr. MCBRIDE said that on that ruling it would seem that the branches had no representation at the most important meeting of the year. His opinion was that if a delegate was sent to the annual meeting he was sent there to put forward the views of the Scottish Branch.

Another Association?

Mr. MURRAY said that the C.M.A. had been formed in Scotland as a national body. This C.E.A. section, however, was being foisted on managers, who should vote against it. He proposed that the Scottish Branch should oppose the London proposal and suggest the forming of a managers' organisation outside the C.E.A.

RITSON BENNELL suggested that instead of rushing this motion, the delegates to the annual meeting should suggest that this resolution be submitted to the branches for further consideration to get the views of managers. He moved an amendment that consideration should be postponed; meantime, they should ask that it be referred back to the General Council. Mr. SCOTT seconded.

Divided Sympathies

George Singleton said he was very unhappy at the whole business. His sympathies were with the managers and he would have nothing to do with the C.E.A.'s new unit. At the same time, he was opposed to the C.M.A. because of their affiliation with the N.A.T.K.E. He was sure no self-respecting manager wanted to join a union run by their employers.

He felt that managers should have time to discuss the proposals; there would be no opposition if the considered opinion of the Scottish Branch was taken.

Mr. Singleton said there was the danger that if the London resolution were put forward at the annual meeting it would be rushed through, for if not it would be remitted back for a further year. He felt bound to support Mr. Murray's motion.

Mr. DUNBAR moved it might be better to have a special branch meeting, but he found no seconder.

H. J. GREEN said it seemed strange to him that any outside organisation should dictate to the C.E.A. If they wanted to form a section, surely that was a C.E.A. matter. He did not see why any outside organisation should say what the C.E.A. should do.

Free Hand for Managers

Mr. MCBRIDE said he felt very strongly on this point He felt that as a manager he was to be put into this new managers' section whether he liked it or not. According to the proposals put forward, the C.E.A. were going to subsidise him to the extent of two guineas, while an assistant manager who was not a nominee would have to pay a guinea. This was all wrong. If managers wanted to organise themselves they should have a free hand and not be bound by their employers. He thought Mr. Murray's motion was deserving of consideration.

Regarding the resolution, it simply meant that prior to last year a manager could go as a nominee and speak freely on any subject. Now he could not speak on any question referring to wages unless he had his employer's authority. He could not see why managers who had been loyal servants of their proprietors and the Industry should be forced into an association whether they wanted it or not. He suggested that if the Scottish Branch were prepared to pay expenses a card vote could be taken of all the managers in Scotland, and by this means they would get the managers' true point of view. His opinion was a manager should have a separate organisation outside the C.E.A.

In reply to a question asking could the C.M.A. be disbanded and another association formed away from the N.A.T.K.E., Mr. Murray replied that this was quite possible.

The CHAIRMAN thereupon put up an amendment to Mr. Murray's motion, and on a vote being taken the amendment was carried.

Catering Wages

Regarding the Catering Bill, Mr. BENNELL said the General Council had decided this and that nothing could be done now.

Mr. MCBRIDE pointed out that this question of café waitresses had been negotiated by the N.A.T.K.E., which body had been appointed by the General Council. His reading of it meant that cleaners' wages in cafés would be higher than in kinemas, because in addition to the minimum wage they had to get free meals and uniform, and he ventured the opinion that when this agreement was through it would not be long before the N.A.T.K.E. would be seeking to bring kinema employees up to the same rate as cafés.

Mr. GREEN said that Mr. McBride's point was a strong one. There were 26 kinema cafés in Scotland, and if they had to supply café cleaners with meals this would be equal to 15s. extra a-week and it was a stepping-stone to bring up cleaners' wages all round.

Anne Zeigler and Webster Booth in WALTZ TIME, being directed by Paul Stein for British National

A Lever

Mr. WINOCOUR asked why, if there were so few kinemas affected, the time of the meeting was being wasted discussing it.

It was pointed out that the same organisation which negotiated café contracts would be using this as lever to raise kinema cleaners' wages.

Nothing could be done now it was agreed, but the view was expressed that a lot of things seemed to be settled in London without reference to the branches.

Mr. MCBRIDE said that it was leaders who were wanted in London, not lackeys, and that leadership seemed now to be turning into dictatorship.

Mr. BENNELL suggested that his reading was that cleaners did not get food or overalls and that their minimum was 1s. 6d. per hour, with a minimum guaranteed week of 12 hours, against the cleaners' minimum of 29s.

Reclassification

JAMES WALLACE said it was quite an extraordinary thing that for fifteen months they had been trying to get particulars from the General Secretary regarding reclassification but were still without a reply.

It was agreed that the matter be remitted to the executive to take up at once with the General Secretary.

Executive Report

Mr. TURNER, in giving a report on the executive meetings, said that the question of films for the British Sailors' Society collections had been adjusted, that Hawick's Sunday opening had been also adjusted and that the question of the Co-operative opening a picture house in Fauldhouse had been sent on to London.

Regarding the testimonial to Mr. Brown Assistant Secretary in London, the branch had agreed to contribute 25 guineas. The question of delegates' travelling expenses would be dealt with in London at the annual general meeting.

A draft agreement had been submitted for the branch to consider, and a sub-committee had been appointed to go into this and report later to the branch.

Juvenile Delinquency

Regarding juvenile delinquency and children in kinemas, the joint meeting with the managers and headmasters had not taken place as the education authority had decided that no good purpose could be served by such a meeting.

SCOTS' BRANCH AND SECTION MEETING

Plan for New Procedure

PROCEDURE as between the various Scottish Sections and the Scottish branch was discussed at the recent branch meeting. It was decided to prepare a scheme by which sections should hold their meetings preparatory to a report by the Executive to the branch meeting.

Mr. BENNELL raised the question of the branch and sections meeting. This question had been discussed many times, he said. There were three sections making up the Scottish branch, and the only people who had no meeting was the Glasgow section. He thought it would be worth while the executive considering section meetings monthly for Glasgow, Edinburgh, Dundee, Aberdeen and the South and calling a Scottish branch meeting once a quarter or oftener if the executive so desired.

Single Voice Wanted

We had seen it frequently happen in the past that matters discussed and decided at the monthly meeting of the branch has been decided by a meeting which was practically Glasgow and the West of Scotland. Then the Edinburgh section had their meeting and came to a different conclusion so that occasionally two different proposals came from Scotland.

It was because of this he thought that decisions should be made at a branch meeting with all the weight and power of the sections behind it. By this they would get a more representative opinion. The sections' views could be given to the executive who could then call a branch meeting, and by this means everything would go forward with the whole of Scotland behind it. **He proposed quarterly meetings of the branch to be held with monthly meetings of the different sections. This was seconded by D. A. Stewart.**

James McBride said that Scotland would never get unanimity until they were all together.

Prestige for Scotland

Mr. Bennell said it was most desirable that they should be united. In no circumstances would he suggest the Scottish branch should become divided into any other than the Scottish branch. It was most essential, important and extremely desirable that opinion should come from a solid united Scotland. It unquestionably gave the meeting prestige and he proposed that the executive should instruct the executive to prepare the scheme, take the opinions of the sections on it and submit this to the next branch meeting.

A motion by Mr. Pickard to leave the meetings as at present was, on a vote, beaten by the decision to leave the matter to the executive to act on the lines of Mr. Bennell's suggestion.

Kinema Fined

A fine of £5 was imposed on Broadway Pictures, Ltd., in Edinburgh Burgh Court last week after a plea of guilty to a charge of contravening the conditions of their licence.

A police sergeant, it was stated, visited the Broadway Kinema, Elm Row, on January 26, and found one of the rear exit doors, in addition, had six inches. An agent suggested emergency bolts, fastened with pieces of old electric cable.

BRISTOL'S FIGHT AGAINST S.O. CLAUSE

Moderation of Ban

THE fight put up by Bristol exhibitors last week prevented an under-16 ban being placed on S.O. licences in the city, though a modified condition was imposed.

When the applications for Sunday licences came before the licensing justices, the chairman, Sir Stanley Badock, said that they proposed to attach a condition that no child under 16 should be admitted to the kinemas on Sundays.

Dr. W. Veale, who appeared on behalf of the applicants, said exhibitors were opposing the condition not for pecuniary interests, but because they felt they had a duty to perform. They believed that the kinema was playing an important part in our national culture, and that it was doing a great deal to help public morale, and they were tired of the position of the kinemas on the one hand and the churches and Sunday schools on the other.

Sir Stanley Badock said that there was nothing in the minds of the magistrates of setting religion against entertainment.

No Coercion

Dr. Veale contended that they could do nothing by coercion. If they prevented these children going to the kinemas, would they go to Sunday school?

If they imposed such a condition it would mean that a man on leave who wished to take his wife and child to a kinema would be unable to do so.

The magistrates decided that the licences would be renewed for six months on the condition that no child under the age of 16, or apparently under that age, unless accompanied by a parent or adult guardian, should be admitted to a kinema before 4.30 p.m. on a Sunday.

Many suburban Bristol kinemas do not open until this time.

"A" FILMS ON SUNDAY

Notts Ministers Meet C.E.A.

With the aim of discussing films shown on Sundays in Nottingham, a deputation from the Nottingham Free Church Federal Council, accompanied by Canon R. H. Hawkins, of St. Mary's, Nottingham, and the Rev. T. W. Bryan, of the Nottingham Christian Advisory Committee for Youth, last week met F. A. Prior, secretary of the Notts and Derby branch of the C.E.A.

Principal T. S. Taylor and the Rev. R. K. Cross (president and secretary of the local Free Church Federal Council) said that the Council had gone into the matter of Sunday opening and the condition imposed by the authorities that no child should attend kinemas unless accompanied by an adult.

This being the case, the local Free Church Federal Council felt that its attitude to this question must be governed by the type of film shown. A deputation met Mr. Prior, who explained that since the usual programme is of the three (or six) day variety, Sunday programmes tend to be composed of old films.

The deputation pointed out that all too often these were of the "A" class and therefore unsuitable for children. Mr. Prior then explained that production of new films was very limited under war conditions, but he hoped for a supply of more suitable films as soon as restrictions were lifted.

Kay Hammond as Elvira, the ghost wife in the Noel Coward Cineguild comedy BLITHE SPIRIT which G.F.D. will, shortly Trade show. It will be released on May 28

An application by M. Zand, of the Odeon, Burnley, for a concert to be organised by the local police on behalf of charity, on Sunday, March 25, was adjourned for a week by the Burnley magistrates on the ground that they "objected to the expenditure proposed to be incurred for providing the concert."

Merseyside Condemns Managers' Section

MERSEYSIDE kinema managers' strong registered opposition to the proposed association of manager-nominees within the C.E.A. at an open meeting held at the Sandon Hotel, Liverpool, on Sunday, February 25. The meeting was called by J. G. Owens, of the Abbey Kinema, Liverpool.

E. Appleton (St. James) said that President Capt. Clift and General Secretary W. R. Fuller recently attended annual general meetings of C.E.A. branches to give pep talks and try to put over the proposed managers' section, or in other words to inform them of the rechristening of the defunct Managers' Federation. The federation remained a lost cause and all the wiles and subterfuges of the C.E.A. would not revive it.

He then referred to the amendment to rules for ordinary and extraordinary meetings passed by the C.E.A. last year which prevented kinema managers or assistant managers who were nominees from voting or taking part at meetings of the Association or of branches in any discussions regarding labour questions which affect themselves.

One-sided Arrangement

Of what use would such a section be to managers when any resolution they adopted would have to go to the General Council of the C.E.A. for ratification and no manager nominee could discuss or vote for it unless definitely instructed to do so? What would be the result if a resolution was submitted by the section to the General Council? If it was in favour of the managers it would be thrown out, but if it was in favour of the C.E.A. it would go through.

If managers wanted to rule their own destinies they could only do it by working to that end through their own organisation.

"Perfect Example of a Rigged Meeting"

J. C. Kennelly (Astoria, Liverpool) opposed the proposed manager-nominee association of the C.E.A. At the last meeting of the North-Western branch manager-nominees were expected to "leave their wills in the dressing-room and take their carcases inside." It was a perfect example of a "rigged" meeting. He asked the older men not to lead the younger men into this mythical organisation.

"Never fear victimisation—it does not exist in this Trade," concluded Mr. Kennelly.

C.M.F. or C.M.A.?

B. H. Goodman (Trocadero, Liverpool) remarked that some managers held the view they did not need the C.M.A. They might need a strong association after the war and now was the time to get it going.

Decision

The following resolution proposed by E. Appleton, seconded by J. C. Kennelly, was unanimously adopted:—

"That this meeting of Merseyside kinema managers deprecates the proposal of the C.E.A. to form a managers' section as contrary to all democratic principles and regards the C.E.A. proposal as unacceptable."

Presentation

Following the open meeting there was a meeting of the C.M.A., non-members being invited to remain. The principal business was the presentation of a cheque to J. G. Owens in appreciation of his work as secretary of the branch since its formation.

In returning thanks, Mr. Owens mentioned that the branch had now 75 members.

To Meet Manchester Members?

A suggestion had been made that representatives of the branch should meet representatives of the Manchester branch. This will be discussed further at the next meeting.

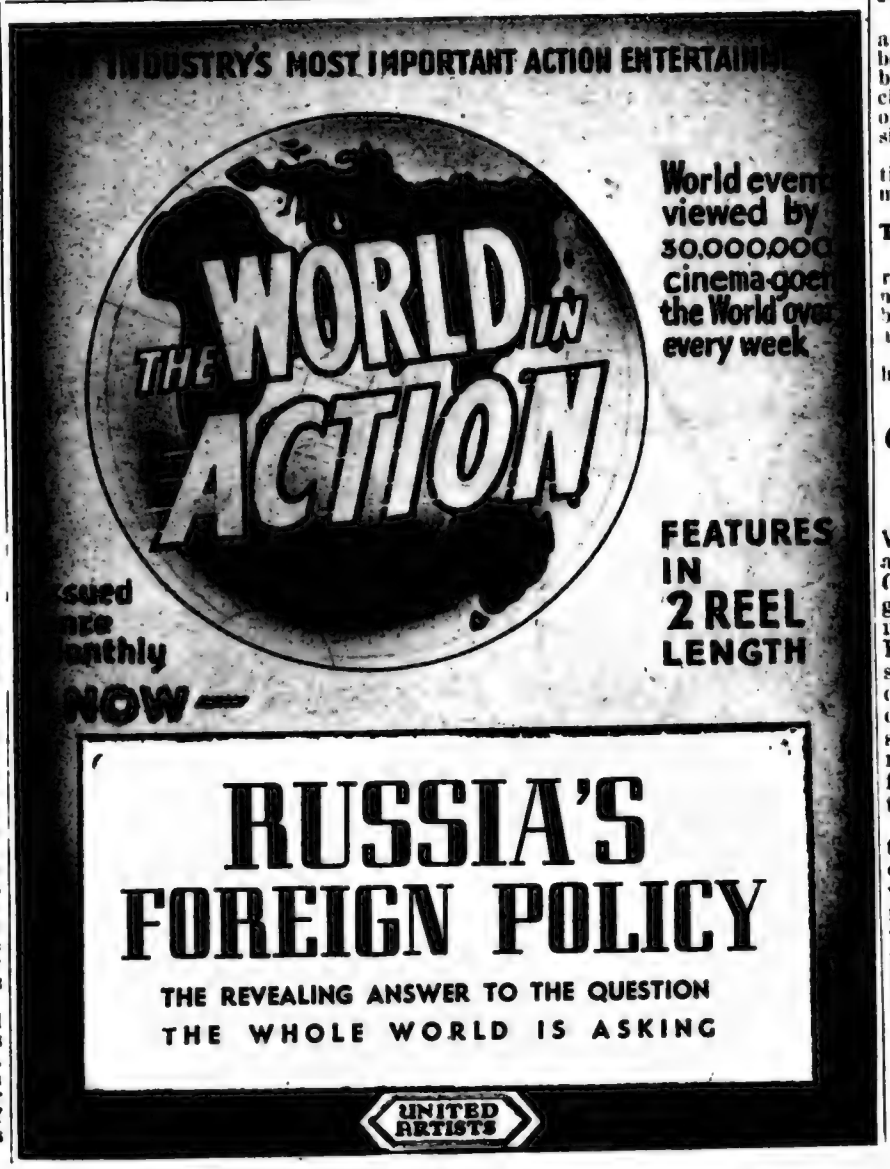
Next meeting of the C.M.A. is to be held on Sunday, April 8.

COLOURED COLONIAL FILMS DEFERRED

In the House of Commons on Wednesday Sir William Brass asked the Secretary of State for the Colonies whether, in view of the greatly increased interest which is now being taken in the Colonial Empire, he would consider having some coloured films made in the different colonies showing their industries and activities and scenery, so that people in this country might appreciate the opportunities for development which existed in the British Colonial Empire.

Col. Oliver Stanley replied in the affirmative. He said that films of the kind suggested would be valuable, and efforts would be made as soon as possible to produce them. But he understood that at present all available colour film apparatus was required for more urgent purposes.

Men on leave from overseas may obtain free tickets to G.-B. kinemas in Birkenhead, Wallasey, and Crosby on application to the Army Welfare Officer.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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle
Big Bonanza, The (British Lion-Republic)—American.	68 min. (A)	Richard Arlen, Robert Livingston, Jane Frazee.	Picturesquely mounted outdoor musical comedy melodrama. Story straightforward, characterisation vigorous and versatile, numbers tuneful, and climax exciting.	Good average outdoors. Good for youngsters.
Belle of the Yukon (RKO-Radio)—American.	83 min. (A)	Gypsy Rose Lee, Dinah Shore, Randolph Scott.	"All dressed up but no place to go" period all Technicolor western extravaganza. Cast and staging attractive, but story and direction weak.	Moderate star and title topliner. Nothing to harm youngsters.
Captain Caution (Renown)—American.	83 min. (A)	Victor Mature, Louise Platt, Bruce Cabot.	Unimportant period maritime melodrama, poorly acted, but fast moving with a quick succession of fights. Reviewed in KINE., January 2, 1941.	Fair reissue for the industrial masses. Children should enjoy it.
Faces in the Fog (British Lion-Republic)—American.	71 min. (A)	Jane Withers, Paul Kelly, John Litel.	Solidly built domestic comedy drama. Story timely, acting good and technical presentation first-class.	Good average booking. Safe for the family.
Falcon in Hollywood, The (RKO-Radio)—American.	67 min. (A)	Tom Conway, Veda Ann Borg, John Abbott.	Exciting and intriguing murder mystery comedy melodrama. One of the best of the popular Falcon series. Story, cast and staging good.	Very good general booking. Nothing to harm youngsters.
†Fighting Lady, The (20th Century-Fox)—American.	61 min. (U)	——	Gripping all-Technicolor American air and sea war documentary vividly describing life on a giant aircraft carrier operating in the Pacific. Treatment showmanlike and thrills terrific.	Outstanding documentary. Nothing to harm youngsters.
Flame of Barbary Coast (British Lion-Republic)—American.	91 min. (A)	John Wayne, Ann Dvorak, Joseph Schildkraut.	Husky, full-blooded period triangle melodrama culminating in vividly realistic scenes of the great San Francisco earthquake. Story good, characterisation first class, numbers tuneful and staging excellent.	Capital general booking. Safe for youngsters.
Girl Rush (RKO-Radio)—American.	65 min. (A)	Frances Langford, Wally Brown, Alan Carney.	Unpretentious period western musical burlesque. Story thin, but trimmings popular and footage handy.	Moderate comedy second. Nothing to harm youngsters.
Laughing Irish Eyes (British Lion-Republic)—American.	70 min. (U)	Phil Regan, Walter C. Kelly, Evalyn Knapp.	Romantic musical comedy drama originally reviewed in the "KINE." issue of April 2, 1936.	Useful reissue. Safe for the family.
Youth Runs Wild (RKO-Radio)—American.	67 min. (A)	Bonita Granville, Tessa Brind, Glenn Vernon.	Dreary, slipshod homefront melodrama dealing with child delinquency. Tale both ugly and pointless.	Title booking solely for the sticks. Unsuitable for youngsters.

† In Technicolor.

REVIEWS FOR SHOWMEN

Flame of Barbary Coast

British Lion - Republic. American (A). Directed by Joseph Kane. Featuring John Wayne, Ann Dvorak and Joseph Schildkraut. 8,208 feet. Release not fixed.

HUSKY, full-blooded period triangle melodrama culminating in vividly realistic scenes of the great San Francisco earthquake which tells of the hectic rivalry of a brawny, good-looking cattleman and a cunning, elegant gambler for an attractive and talented, if not too scrupulous, singer. The exciting and morally satisfying story, which smoothly pivots on the villain's glittering saloon, is exceedingly well characterised, and set in convincing atmosphere. There are lusty fights, and the whole story is effectively embellished with tuneful old-time melodies and snappy and appropriate acts, and crowned with breathtaking spectacle. The complete kaleidoscope is rousing entertainment for young and old alike. Capital general booking, just what the popular box-office ordered.

Story.—Duke Fergus, a handsome, two-fisted young cattleman, visits San Francisco to collect five hundred dollars from Tito Morell, slick, aristocratic owner of the gaudy El Dorado gambling saloon and undisputed boss of the Barbary Coast. While in town he has an urge to try his luck, and Flaxen Tarry, a beautiful singer known as "The Flame of the Barbary Coast," offers to be his mascot. He wins while the knowing Flaxen is by his side, but he gives it all back—and more—later. During his hangover he learns that he had been tricked by Tito and that Flaxen played up to him with the sole intention of making Tito jealous. He promptly returns with more money and demands a new deal. This time he is accompanied by Smooth Wylie, a professional gambler. He then proceeds to give Tito and Calico Jim, another evil Barbary Coast character, a taste of their own medicine, but refuses to get out while the going is good. He invests his money in The Silver Dollar, a rival saloon, and signs up Flaxen as his star. On the opening night Tito and Calico Jim plan to start trouble, but they are forestalled by the earthquake. Flaxen is badly hurt, but the experience rehabilitates her and in the end she marries Jim and helps him and other forthright Westerners to build a new and better San Francisco.

Acting.—Ann Dvorak, as Flaxen, looks well in the picturesque costumes of the stormy times, sings adequately and acts with power and feeling. John Wayne is a strong, handsome, hard-hitting Duke, and Joseph Schildkraut is equally well cast as the sly, smooth-tongued and elegantly garbed Tito. Virginia Grey, William Frawley and Paul Fix are the best of the flawlessly cast rest.

Production.—The story is woven first from stout rather than original threads, but, although subtlety is lacking, it holds the attention and interest with a firm and steady grip. True to tradition, the film allows the hero ultimately to triumph over the villain and rehabilitates the flighty heroine, but before this estimable end is achieved it thoroughly surveys the seamy side of life in San Francisco in the early nineteen-hundreds from a particularly attractive vantage point, namely, Tito's saloon. Its cunning approach permits the logical introduction of music and songs, while its period, or rather moment, is an ideal excuse for terrific spectacle. The earthquake sequences are magnificently staged. The superb showmanship, reinforced by excellent photography, makes it a cast-iron popular money-spinner.

Points of Appeal.—Crowded and exciting story, popular romantic interest, hearty scraps, breathtaking spectacle, tuneful song numbers, snappy dialogue, picturesque exteriors, good title and box-office star.

The Falcon in Hollywood

RKO-Radio. American (A). Directed by Gordon Douglas. Featuring Tom Conway. Veda Ann Borg and John Abbott. 6,[illegible] feet. Release not fixed.

EXCITING and intriguing murder mystery comedy melodrama, revolving around a big film studio, illustrating a piquant and thrilling page in the notebook of one of fiction's most fascinating amateur detectives. The hero, as usual, is surrounded by attractive women, and the snappy yet entirely innocuous

REVIEWS are continued on page 29

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and blinks at nothing

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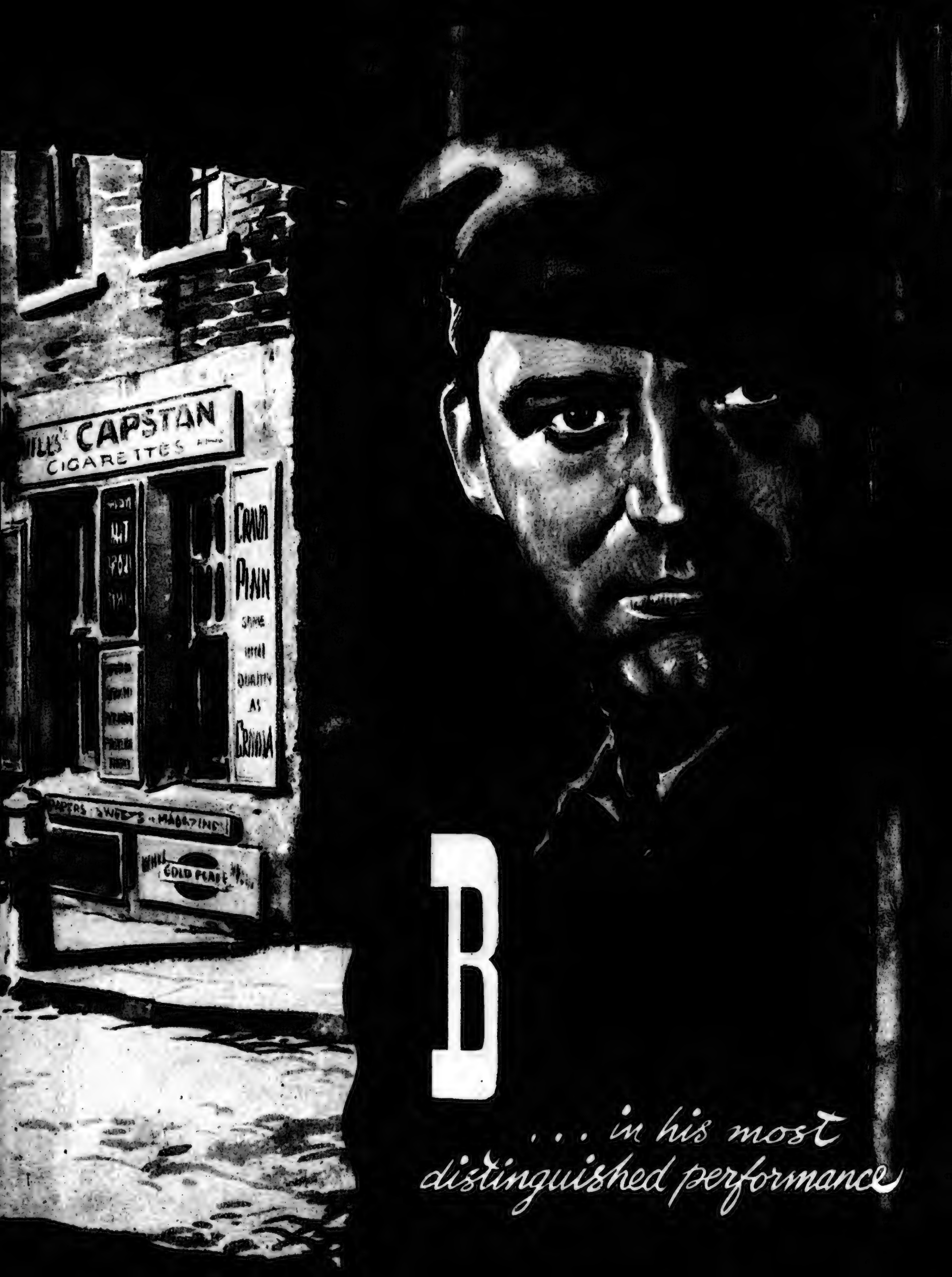

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violence and devotion...
A picture that intensifies
the emotional drama of
the Novel that thrilled
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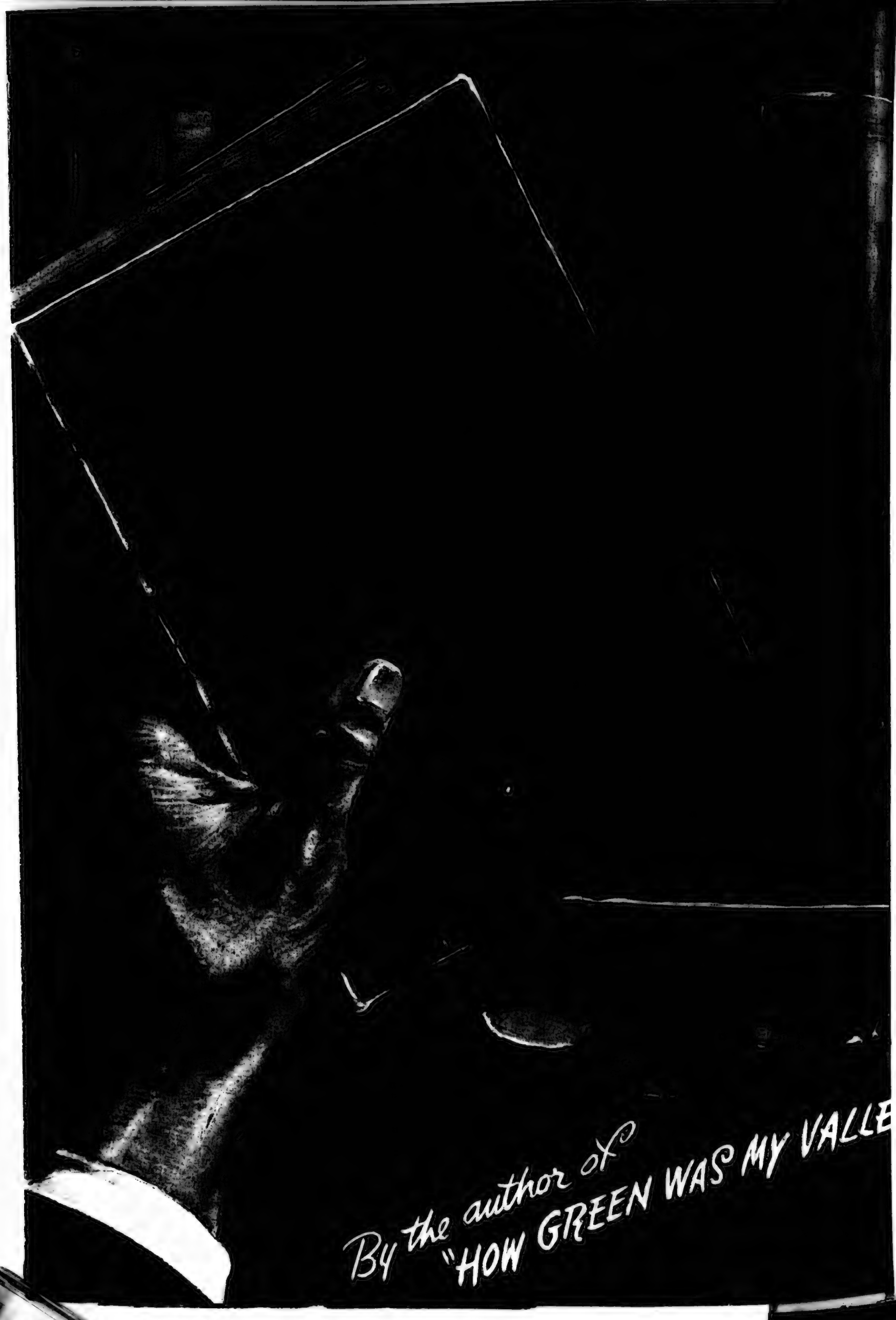
By the author of
"HOW GREEN WAS MY VALLE

REVIEWS—Continued from page 22

sex interest and colourful sets give a glamorous and showmanlike touch to time-honoured "who dunnit." Definitely one of the best of the popular Falcon series. Very good general "programmer."

Story.—Tom Lawrence, a debonair and particularly shrewd amateur sleuth known as the Falcon, while at the races becomes acquainted with Peggy Callahan and Lili D'Allio, two very comely young women. Peggy, a film artiste, walks off with Lili's bag and the Falcon gives chase. Billie, a cute girl taxi-driver, accompanies the Falcon when he gate-crashes Peggy's studio. The two lose track of Peggy, but stumble on the body of a murdered playboy in a props room. Billie stays with the Falcon and the two set out to beat the police to the solution of the murder. Peggy and Lili keep cropping up and Louie Buchanan, Peggy's gangster boy friend, is the next victim, but the Falcon soon sifts the many suspects and gets the killer.

Acting.—Tom Conway gives a smooth portrayal as the shrewd and susceptible Falcon, Veda Ann Borg is very good as Billie, Sheldon Leonard and John Abbott score in tough rôles, and Barbara Hale and Rita Corday are good to look at as Peggy and Lili.

Production.—The play, which, by the way, covers practically every phase of film studio life and activity, contains a number of red herrings, but the majority are represented by very attractive young women and their charm makes concentration a pleasure. As for the finale, it is handled in the best Lyceum tradition and carries a real thrill. Its technical presentation is first class, too. Title and star values are not so dusty, either.

Points of Appeal.—Ingenious plot, piquant romantic angle, attractive and competent cast, colourful atmosphere and title, star and series values.

Youth Runs Wild

RKO-Radio. American (A). Directed by Mark Robson. Featuring Bonita Granville, Tessa Brind and Glenn Vernon. 6,002 feet. Release not fixed.

SLIPSHOD home front melodrama tabulating the misdemeanours of neglected offsprings of war workers. The problem set by the dreary "Where are our children?" story is not new, and neither is it satisfactorily solved. Its entertainment content is nil and its star values even less. Title booking, mainly for flea-pits.

Story.—Frank, a boy in his 'teens, is in love with Sarah, the girl next door, but has no money to entertain her. He plays truant while his father and mother are on war work and gets into bad company, and Sarah, yet another victim of selfish parents, is blamed. Danny, Frank's brother-in-law, returns home from the front wounded and tries to put Frank on the right road, but meanwhile Sarah quarrels with her folk, and, egged on by Toddy, a dizzy young trollop, takes a job at a questionable night club. Frank hurries to her, but gets involved in a fatal free-for-all and is sent to a reform school. Sarah, faithful to the storybook, promises to wait for him.

Acting.—Bonita Granville, Tessa Brind and Glenn Vernon have very little chance to shine as the recalcitrant youngsters, and Kent Smith, Ben Bard, Mary Servoss and Elizabeth Russell also get a raw deal in adult rôles.

Production.—The story apparently sets out to prove that the war is mainly responsible for the alarming increase in juvenile delinquency, but it employs far too many lurid cliches to make out a convincing case. To our minds, the parents got the children they deserved and *vice-versa*, and unsympathetic characterisation and erratic development rob the "horrible examples," or rather examples, of point and drama. There is, as we have already stated, nothing here that can be classified as entertainment.

Points of Appeal.—Title and footage.

Faces in the Fog

British Lion-Republic. American (A). Directed by John English. Featuring Jane Withers, Paul Kelly and John Litel. 6,447 feet. Release not fixed.

SOLIDLY built domestic drama covering the stormy courtship of a couple of youngsters, victims of selfish, unsympathetic parents and wayward, head-strong companions. The tale, a plea for greater confidence and understanding between father and offspring, is occasionally far-fetched, but sincere acting, resourceful direction and excellent technical presentation help to keep its exuberant naïvete in check. One way and another, it carries considerable mass and feminine appeal. Good average "programmer."

Story.—Mary, young daughter of Tom Elliott, an unsympathetic business man, and Joe, son of Dr. Mason, a kindly practitioner, are in love, but Tom does not hit it with Dr. Mason and forbids Mary to see her beau. Needless to say, both Mary and Joe strongly resent parental interference. During a school dance Mary and Joe have a tiff and Mary goes off in a car, recklessly driven by Mike, a no-good. Joe gives chase, and when Mike later knocks down a pedestrian, he gets the blame. Mary and Joe make it up, but Joe refuses to squeal on Mike and is kicked out of school. He then plans to join the Army. He and Mary secretly marry and book a room in a roadhouse. Mike tips off Tom and he, unaware of the youngsters' marriage, shoots Joe. Tom is brought for trial and Mary keeps the secret of her marriage so that her father can plead the "unwritten" law. He is acquitted and the experience softens his heart. Joe recovers, the two fathers shake hands and so all ends well.

Acting.—Jane Withers is no pin-up girl, but she acts naturally and gets by as Mary, Eric Sinclair is a likeable Joe, Paul Kelly contributes a strong portrayal as the tough, hasty-tempered John, and John Litel registers in contrast as the kindly, understanding Dr. Mason.

Production.—The tale is not entirely free from artifice and exaggeration, but, in spite of the liberal use of colouring matter and the not entirely convincing trial climax, it furnishes much solid proof that juvenile delinquency mainly results from a lack of comradeship and affection between parent and child. More important still, its conclusions are dressed in popular dramatic entertainment. Technically, the film compares with the best.

Points of Appeal.—Human story, competent cast, resourceful direction, and strong feminine and human angles.

Girl Rush

RKO-Radio. American (A). Directed by Gordon Douglas. Featuring Wally Brown, Alan Carney and Frances Langford. 5,850 feet. Release not fixed.

PERIOD Western musical burlesque describing a frantic search by two comedians, joint managers of a stranded vaudeville show, for gold or, alternatively, backers. The co-stars, Wally Brown and Alan Carney, work very hard, but fail to crack many new gags or squeeze fresh laughs out of old. Its catchy title, songs and colourful settings are its main attractions. Moderate comedy second.

Story.—Jerry and Mike, a couple of comedians, are doing well with their musical show on the Barbary Coast, San Francisco, in '49 until gold is discovered. The rush deprives them of their audiences and to save their troupe, comprised of Flo, a pretty singer, Susie, a crazy comedienne, and eight Can-Can dancers, they join the throng. They are not lucky in finding gold, but while resting at Red Creek, a frontier post, they raise the money to collect the girls and their props. They then try to skip to New York, but their tough Western backers take no chances and accompany them to the Barbary Coast and back. Their show is a success, but a second gold rush puts them again in the red.

Acting.—Frances Langford sings pleasantly as Flo, and Vera Vague gets an occasional laugh as Susie, but Wally Brown and Alan Carney are unlikely to give Abbott and Costello any sleepless nights as Jerry and Mike.

Production.—The period Barbary Coast and music-hall settings are above the average, the conventional Western chases are well timed and the song numbers are catchy, but with all of its gay and exciting trimmings, the show fails to reach the middle, let alone the top, grade. Its basic gag, most probably cracked in the first place by the forthright forty-niners, is too stale. It should, however, get by on its artless horseplay and title in the sticks.

Points of Appeal.—Songs, colourful settings, good title and convenient footage.

The Big Bonanza

British Lion-Republic. American (A). Directed by George Archainbaud. Featuring Richard Arlen, Robert Livingston and Jane Frazee. 6,205 feet. Release not fixed.

PICTURESQUELY mounted outdoor musical comedy melodrama, set in the exciting American Civil War period, telling how a young Army captain, wrongly convicted for cowardice, gets in the clear, and, at the same time, finds a suitable home for his small brother and wins a charming bride for himself. The versatile and attractive cast handle the robust mixture of song, sentiment and roughstuff with aplomb and unabated vigour and a congenial little boy interest and colourful settings do the rest. It should register with family and industrial audiences. It always has. Incidentally, its "A" certificate, a harsh award, will stop many a small boy from enjoying himself. Good average "outdoors."

Story.—Jed Kilton, a captain in the Union Army, is unfairly court-martialled for cowardice, but manages to escape. He makes for Nevada Springs, where Spud, his eight-year-old brother, is staying with Sam Ballou, proprietor of the local saloon. Sam, Jed's old schoolfriend, is greedy for wealth and power and plans to gain control of The Big Bonanza Mine, owned by law-abiding Adam Parker. Jed strongly disapproves of Sam's conduct and, after finding a new home for Spud, sides with the Parkers in their fight for their rights. Sam's dirty methods soon disgust Chiquita, his singing girl-friend, and she nobly sacrifices her future in the interests of law and order. Sam draws first blood and threatens Spud's life, but Jed wins the last round, spectacularly fought in the Parker mine. He then returns to the Army, is cleared of the cowardice charge and marries Judy, Parker's daughter.

Acting.—Richard Arlen is a manly hero, Robert Livingston meets all requirements as villain Sam Ballou, Jane Frazee sings pleasantly as Chiquita, Lynne Roberts is a pretty Judy, Bobby Driscoll is a likeable Spud and Gabby Hayes gets a fair share of laughs as Jed's bewhiskered buddy.

Production.—The tale seldom strikes an original note, but it unfolds slickly and makes adequate provision for hearty fisticuffs, tuneful song and exciting spectacle. It also establishes a particularly engaging small boy interest. Its wholesome, skilfully varied surface action and excellent photography entitle it to a break in the majority of halls. In spite of its "A" certificate, its sentiment is true blue, and for the life of us we fail to see what harm it can possibly do to youngsters.

Points of Appeal.—Straightforward plot, vigorous and versatile characterisation, pleasing small boy interest, good fights, tuneful numbers, and spectacular climax.

The Fighting Lady

20th Century-Fox. American (U). Photographed in Technicolor. Directed by Louis de Rochemont. 5,504 feet. Release not fixed.

GRIPPING all-Technicolor American air and sea war documentary vividly describing and illustrating U.S. strategy in

Continued on page 31

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REVIEWS continued from page 29

the Pacific. Its period is 1943 and its construction is such that the audience become part of the crew of a giant aircraft carrier known as "The Fighting Lady," and, for the time being, share the hazards and thrills of exciting sorties and spectacular naval operations. Never has a seat in a kinema offered a more thrilling grand-stand view of actual operations. Epic, heroic real-war stuff, with an irresistible human touch. Outstanding "Memphis Belle" type documentary.

Production.—The picture, expertly assembled by Louis ("March of Time") de Rouchemont, opens with a thorough inspection of "The Fighting Lady," recently commissioned, and an introduction to the members of its crew. And then to real war business. The overall plan is to recapture Jap-held islands and employ them as stepping stones to Tokyo. Terrific aerial scraps between U.S. and Jap fighters are witnessed at Marcus, Kwajalein, Truk and the Marianas, but all objectives are taken. The Jap casualties are far higher than the Americans, but the Americans, nevertheless, lose many valuable lives, including those of young pilots and aerial gunners whom the audience have learned to like and admire. The warm feeling of friendship between spectator and flying hero gives a poignant yet intensely human touch to the epic tale, culminating in a mighty sea battle. The commentary is excellent and the Technicolor photography, although originally 16 mm., is first class. The shots taken alongside a gun-barrel in the nose of a bomber in action are some of the finest seen in real war screen fare. Apart from the merits of the film, its length is ideal for the average double bill. No mean consideration this!

Points of Appeal.—Authentic story, natural characterisation, skilful editing, strong human angle, mighty air and sea battles, moving climax, excellent commentary and brilliant Technicolor photography.

Belle of the Yukon

RKO-Radio. American (A). Photographed in Technicolor. Directed by William A. Seiter. Featuring Gypsy Rose Lee, Dinah Shore and Randolph Scott. 7,560 feet. Release not fixed.

"ALL dressed up but no place to go" period all Technicolor musical comedy extravaganza vaguely telling of hanky-panky in the "not-so-gay-nineties" North West. It flirts, in turn, with comedy and melodrama, but fails to get very far with either. A sketchy, disjointed story lets it down. Glittering staging, tuneful numbers and giddy wasp-waisted chorines are the most attractive things about it. Moderate star and title top-liner.

Story.—Belle De Valle, a glamorous entertainer, and her girls are engaged to appear at the magnificent Emporium Saloon and dance hall in the Klondike. When they arrive, Belle recognises Honest John Calhoun, proprietor of the Emporium, as the man who had robbed and jilted her some years before, but John, as artful as ever, persuades her to stay. Lettie, daughter of Pop Candless, John's alcoholic manager, falls in love with Steve Atterbury, a pianist. He reciprocates, but has a past, and "Honest" John and his associates, fearing that he might bring the police to their town, plan to smuggle him out. Their scheme leads to complications, but in the end Chance enables John to settle down to an honest living as a banker. It also allows Steve, who turns out to be the true-blue son of a millionaire, and Lettie to find permanent happiness.

Acting.—Gypsy Rose Lee looks well in the costume of the period and knows how to deliver dialogue, but neglects to do her famous strip-tease, as Belle. Dinah Shore sings pleasantly as Lettie, and Randolph Scott, Charles Winninger and William Marshall do all that is asked of them as Honest John, Pop and Steve, but unfortunately it isn't much. Bob Burns and Big Boy Williams, too, are wasted as a comedy team.

Production.—The trouble with the film is that it fails to make up its mind whether to be comedy, musical or straight melodrama. There are laughs, it is true, and an occasional thrill, but nothing to weld its humour and roughstuff. Its vague story will get the masses guessing. Magnificently staged and dressed and superbly photographed in Technicolor, the pretty pattern on the wrapper may, however, prove some slight compensation for the indifferent goods. Its billing is, of course, attractive.

Points of Appeal.—Cast, settings, tunes, Technicolor and title and star values.

REISSUES

Laughing Irish Eyes

British Lion - Republic. American (U). Directed by Joseph Santley. Featuring Phil Reagan, Walter C. Kelly and Evalyn Knapp. 6,348 feet. Release not fixed.

ROMANTIC musical comedy drama, cataloguing the exciting and amusing complications which arise following a big fight promoter's signing up of a handsome young Irish singer in mistake for a middle-weight. Originally released by A.B.F.D. and reviewed in the KINE. issue of April 2, 1936, it carries its years with good grace—only the heroine's dresses date—and preserves a hefty punch. Its hearty scraps, pleasing tunes and popular and spirited love interest entitle it to a second break. Useful reissue, particularly for family and industrial halls.

Captain Caution

Renown. American (A). Directed by Richard Wallace. Featuring Victor Mature, Louise Platt and Bruce Cabot. 7,583 feet. Release not fixed.

UNIMPORTANT period maritime melodrama based on a story during the Anglo-American war in the early part of the nineteenth century. Poor though the acting is, the production is solid and fast moving. This reissue, first reviewed in KINE., January 2, 1941, should be a fair attraction for the industrial masses; children will enjoy its quick succession of rather "ham" fights.

SHORTS OF THE WEEK

GENERAL FILM DISTRIBUTORS

THE ADVENTURES OF THE FLYING CADETS (Serial). American (U). Directed by Ray Taylor and Lewis D. Collins. Featuring Johnny Downs, Bobby Jordan, Ward Wood and Billy Benedict. 4,348 feet. Release not fixed.—Exciting schoolboy "thriller" concerning the adventures of four flying cadets in search of a Nazi killer responsible for the murders of several important American industrialists. There is plenty of action with chases on land, sea and in the air, resulting in ultimate victory for the adventurers. Released in four episodes.

THE TEN-YEAR PLAN. British (U). Directed by Lewis Gilbert. Featuring Charles Hawtrey. 1,531 feet. Release not fixed.—Interesting news and views about the future of the prefabricated housing situation in this country. This film should be seen by every member of the community; it will do much to dispel the popular belief that such houses are merely makeshifts. They are, in fact, here to stay!

Continued from page 3

NO MANAGERS SECTION OF THE C.E.A.

must themselves decide what sort of an organisation they required. "We are fighting a terrific war for freedom at the moment," added Mr. Berriman, "and the kinema manager should be free to have the organisation he wants. I don't see how anyone should say you must become part of an organisation. The managers must decide themselves whether they want to affiliate to the C.E.A. or the N.A.T.K.E.

The CHAIRMAN said he took it that what they were asked to do was to say whether they were for or against the proposal.

W. BERRIMAN: If this is turned down at the annual meeting then they will have to go on fighting it out amongst themselves.

The SECRETARY (W. J. Fooks) pointed out that as the proposition was going before the annual meeting, then the proper course was to instruct their delegates how to vote.

After further discussion A. ISAACS moved that the branch resolves to instruct its delegates to vote against the proposed amendment.

This resolution was seconded and carried.

At the last meeting of the South Wales branch of the C.E.A. a letter was received from the General Secretary in connection with the Red Cross Prisoners-of-War Fund collection, when it was noted that with the exception of the Rhondda, on March 18, the remainder of the branch collections would be held on March 4.

The branch unanimously agreed to contribute a sum of ten guineas to the F. G. Brown, Testimonial Fund.

It was reported that it was probable the nomination of F. Prior for Vice-President of the C.E.A. would be the only one submitted.

It was resolved that the branch support this nomination.

The General Secretary wrote acquainting the branch of the following enrolments:—

A. G. Carpenter, for Coliseum, Newport (in place of S. H. Bowen); K. J. Knipe, Queen's Kinema, Cardiff (in place of W. F. Maxfeld); R. Prosser, for Olympia Kinema, Tredegar; and H. Tyler, Empire, Kinema, Porth.

NEW NOMINEES.—W. Woodward, Grand, Aberavon; Miss W. Prosser, Palace, Mountain Ash; E. G. M. Zeale, Regal, Llanelly; W. J. Green, Gem, Morriston; and W. S. Thomas, Empire, Mountain Ash.

Continued from page 3

TRAINING SCHOOL FOR KINE MANAGERS

Details have been worked out by Labour Ministry officials and A.B.C. executives. Regardless of rank when they become due for discharge from the Forces, men between the ages of 21 and 31 will be eligible for preliminary examination by vocational officers at the Ministry, who will direct the most suitable candidates to the A.B.C. school.

Courses will start as soon as the first group of 20 trainees has been selected. After four weeks of theoretical study and lectures by the principal operating executives of the circuit, they will begin practical work at kinemas which offer the most up-to-date facilities and under specially selected managers.

The curriculum includes theatre book-keeping and accountancy, advertising and publicity, technical supervision, the science of acoustics, visual and tonal reproduction, stage presentation, public relations, staff control and organisation, etc.

Trainees will then be appointed assistant managers, moving over the circuit to gain experience in city, suburban and provincial kinemas until they emerge as fully qualified managers.

Subsistence allowances will be paid during the four weeks of theoretical training, and from the time they start practical theatre work they will be paid at standard rates according to the positions they hold.

In addition, they will be covered by the non-contributory pension fund, which embraces all A.B.C. management personnel.

Another Council Opposes Surrey Ban

By a big majority Coulsdon and Purley Council have decided to support eight other Surrey councils in asking the Surrey County Council to amend their recent decision to ban children from Sunday kinemas.

TWO CITIES START AT DENHAM

Colonial Subject in Technicolor

THE Two Cities' Technicolor production, "Men of Two Worlds," started this week at Denham. Producer, John Sutro; director, Thorold Dickinson; associate producers, Richard Vernon and Herbert Smith.

The film stars Eric Portman as a District Commissioner, and Phyllis Calvert as a young woman doctor, with Robert Adams in the leading coloured rôle.

The story, which embodies an urgent modern problem, is from an idea by Mrs. E. Arnot Robertson, by Joyce Cary and Thorold Dickinson and Herbert W. Victor. Dickinson and Herbert W. Victor

A special film unit, headed by Thorold Dickinson, spent over eighteen months in East Africa (Tanganyika) gathering background material, shooting exteriors, recording tribal music. The studio shooting, which embodies the intimate dramatic action of the story, started on the large "Boma" set, is a complete replica, by Tom Morahan, of an African enclosure, with all its colour and luxuriant tropical background.

The unit is as follows: Art director, Tom Morahan; director of photography, Desmond Dickinson; camera operator, Ray Sturgess; production manager, Ken Horne; 1st assistant director, Vincent Permane, 2nd assistant, Tony Hearne; 3rd assistant Paul Kelly; sound, John Cook; continuity Miss Tilly Day; hairdressing and make-up Tonny Sforzini and Vivian Walker; stills photography, Wilfrid Newton.

NEW SOUND AT B.N.

Harold King, sound supervisor at National Studios, has had the RCA equipment modified to take Push-Pull Amplification in connection with the new all musical subject, "Waltz Time."

Paul Stein, director of the all-time hit, "Blossom Time," is directing this new film for which a record cast has been assembled, including Richard Tauber, Carole Raye, Pat Medina, Peter Graves, Thorley Walters, Wylie Watson, George Robey, Harry Welchman, Albert Sandler and Hugh Dempster.

Among the cast are Webster Booth and Ann Zeigler.

Stewart Granger, the Gainsborough star, has started on a Continental tour with the play "Gaslight." He will be away six weeks.

HORROR STORIES AT EALING

"Dead of Night"

ALTHOUGH he has directed over 50 pictures, Cavalcanti has never had to shoot a prison sequence until he was called upon to do so for the ventriloquist story of Michael Balcon's ghost omnibus, "Dead of Night," which kept well up to schedule at Ealing last week.

Basil Dearden, on another stage, was shooting scenes for the story concerning a young man, played by Anthony Baird, whose life is influenced by the sight of a motor-hearse.

Although a series of ghost stories, contributed by such famous authors as H. G. Wells, F. E. Benson and John Baines, the film in no way depends for its thrills on trick photography or special effects, but instead demands concise dialogue, powerful acting and a unique sense of direction.

Golfing Trick

One special effect was invented for the golfing story, starring Basil Radford and Naunton Wayne, which has now been completed by director Charles Crichton. Wayne had to haunt Radford's ball, and to accomplish this a concealed pipe in the grass sent a jet of compressed air on to the ball at the desired moment, causing it to hover in the air like the celluloid balls in a shooting gallery. Peggy Bryan was the girl in this sequence.

The skill of Tom Shenton, make-up artist, has been in demand for the ventriloquist story. Four plaster heads of the dummy have had to be made up and the hair and features made to look as lifelike as possible, for a scene in which the head has to be smashed. Shenton has allowed for four takes, and estimates that if the shot isn't got in that number it will take him nearly a week to produce more heads.

The haunted mirror story, with Google Withers and Ralph Michael, directed by Robert Hamer, which was shot on stage 3, has now been completed. The production is providing a contrast and a number of problems for art director Michael Relph, who was responsible for the work on "Champagne Charlie," with which production associate producer John Croydon and director Cavalcanti were also connected.

Producers Consider Monopoly Report

The Council of the British Film Producers' Association met yesterday (Wednesday) to continue its consideration of the draft observations to be submitted to the Board of Trade on the Monopoly Report. Considerable progress was made in approving the final form of the comment to be made.

Producer Anatole de Grunwald, David Coplan, managing director of United Artists, and director Anthony Asquith on the set of RENDEZVOUS which Two Cities has produced for U.A. release

Leslie Arliss Begins "Wicked Lady"

R. J. Minney as Producer

A FINE library set with windows looking out on to spacious parkland was the scene for the first shots of the Maurice Ostrer production of "The Wicked Lady" to-day at Shepherds Bush Studios with R. J. Minney producing and Leslie Arliss directing.

Griffith Jones, Patricia Roc and Margaret Lockwood took part in the first scenes to be shot by Jack Cox of this Charles II period, he and Leslie Arliss concentrated on the clash between the personalities of the two women when Patricia Roc, as Caroline, makes Sir Ralph (Griffith Jones) admit that he is infatuated by her cousin Barbara. Caroline and Sir Ralph are about to be married when Barbara intervenes and Caroline stands aside in favour of her more brilliant cousin.

The Gainsborough unit is as follows:—Production manager, Fred Gunn; art director, John Bryan; cameraman, Jack Cox; costume supervisor, Elizabeth Haffenden; period advisor, Cyril Hughes Hartman; make-up, W. Partleton; recordist, S. Wiles; hairdressing, Biddy Chrystal; first assistant director, D. Pierce; second assistant director, Ginger Baker; camera operator, H. Rose; focus puller, D. Lovell; still portraits, E. Keed; floor stills, J. Jay; continuity, Maisie Kelly; numbers, I. Muir; sound camera, F. Haywood; boom operator, H. Soameson; floor electrician; C. Hillyer; property master, J. Ramsay.

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CHELSEA ARTS BALL RECONSTRUCTED

"The Rake's Progress"

Two colourful crowd scenes were shot last week at Shepherds Bush in "The Rake's Progress," the latest film written and directed by Frank Launder and Sidney Gilliat, who are now also producing for the first time.

These sets, one of the Chelsea Arts Ball of 1933 and the other of a Palaise de Danse, show the modern Rake, Vivian Kenway, (Rex Harrison), at two extremes of his adventurous and unfortunate career.

Among the swirling gay throng of merrymakers the camera is concerned chiefly with a comic merry-go-round in which the horses—bestrode by lovely girls in ballerina fancy dress—are highly mobile pantomime horses. The Rake, dressed royally, sweeps his fancy from her mount.

It is in marked contrast to the Palais de Danse set of later sequence when Vivian, at his lowest ebb, is hired at sixpence a time as a dancing partner. The set, garish and sordid, a fine job of atmospheric designing, provides an opportunity for a remarkable character cameo. Olgar Lindo handles brilliantly the rôle of a disgusted woman who chooses mistakenly to dance with the not too sober Rake. Other artistes in these and other scenes last week included Jean Kent, Margaret Johnston and Griffith Jones.

Harold Huth Better

Gainsborough Producer Harold Huth has now left the nursing home where he has been seriously ill after an operation, and is to recuperate in the country for a week or two before returning to Shepherds Bush Studios, where he will get under way with preparation for his new production, "Caravan," for Gainsborough.

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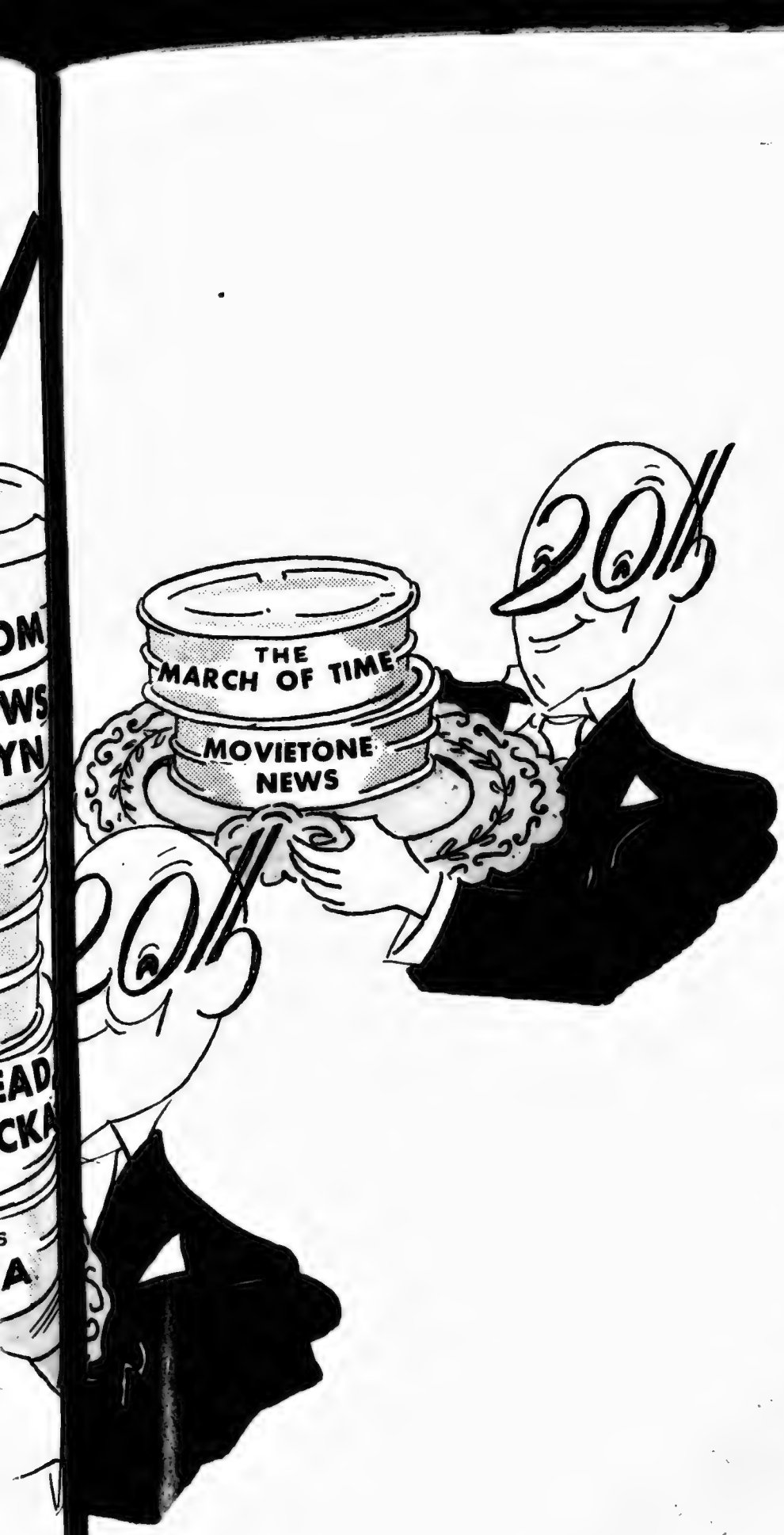


More of the big week-to -week HITS that have made

20th CENTURY-FOX

THE BIGGEST FIGURE IN THE INDUSTRY!

"BELLE OF THE YUKON"

Gypsy Rose Lee, one of America's most famous stage personalities, has a leading role in the brilliant new International picture, "Belle of the Yukon," which is produced in Technicolor. was shown to the Trade on Tuesday by RKO-Radio. Randolph Scott, Dinah Shore and Bob Burns are other box-office favourites in the production, which is considered certain of a great welcome from British kinemagoers.

Sphinx and Pascal for Egypt

Final Shots at Denham

Pascal leaves very shortly with his "Cæsar and Cleopatra" unit for Egypt, where exteriors for the film are to be shot in the locale of the story itself. He is taking with him his own Sphinx, as at the time of the story, the great Sphinx was new, so a massive sand-coloured effigy has been built for this purpose.

Every facility has been granted to Pascal and his unit by the Egyptian Government during their stay.

The few remaining odd shots were cleared up last week. The last of these shots included the murder of Pothinus (Francis L. Sullivan) by Ftatateeta (Flora Robson), who has had her instructions from the queen to get rid of the slanderer, Pothinus. The market scene has yet to be completed on Pascal's return from the East. Those on call this week were Flora Robson and Francis L. Sullivan.

"SEVENTH VEIL" COMPLETING

Magnificent Sets for Final Scene

The final scenes of the Sydney Box-Ortus large-scale production, "The Seventh Veil," starring James Mason and Ann Todd, were shot at Riverside, Hammersmith, this week.

One set represented the interior of Nicholas's (James Mason) house, and is one of the most lavish and tasteful yet seen. Art Director Jim Carter, who designed it, has furnished it superbly with "props" valued at £20,000. A few of the items and their value include three Italian chairs at £600, two carved pine chimney pieces worth £2,000. A carved Kent table, £650, and a magnificent buffet piece from Windsor Castle, the price of which is not mentioned.

Against this lovely setting, shots which call for for the appearance of Mr. Mason and Miss Todd, Hugh McDermott, Albert Lieven and Herbert Lom are being directed by Compton Bennett.

TOPOLSKI PAINTINGS FOR "THE RAKE"

Drawings by Feliks Topolski, the Polish war artist, will provide the opening to "The Rake's Progress," now in production at Shepherds Bush, with Rex Harrison and Lilli Palmer in the leading rôles.

Topolski, whose new exhibition was opened recently at the Wildenstein Gallery, New Bond Street, has been commissioned to make a group of eight drawings as a modern parallel to Hogarth's original "Rake's Progress." The film, which Sidney Gilliat is directing, is set in the 1930's.

WHERE BRITAIN MAY OUTSTRIP AMERICA

IN this final instalment of his experiences during his recent trip to the U.S.A., Ronald Neame emphasises the need for co-operation between studios, and instances how this in America has resulted in many important technical advances. Mr. Neame's conclusions are that if attention is paid to matters of organisation indicated in his summary our producers can outstrip America.

★ By Ronald Neame ★

"An example of co-operation of this sort can be seen in the 20th Century-Fox camera. *It is absolutely revolutionary. A wonderful camera. It has been built by all the most brilliant brains of Fox. It is about the same size as a Mitchell—but heavier—requires no blimp—has no enormous amount of refinements, better lens mounting more satisfactory swing-over, revolves around on its own axis.* It has, however, yet to have the test of time. As we know, our Mitchell is worth its weight in gold because it can be kicked around, dropped over cliffs, and it always comes out 'on top.' But if the Fox camera can stand up to the test of time, then it is the perfect cameraman's camera.

"Another invention they have developed out there has enabled Fox, Paramount and Warner Bros. to drop the use of the number-board as we know it. They have developed a tiny little number-board which is situated in front of the camera. By moving a handle at the side of the camera, up comes the number-board right in front of the lens, and at the same time it illuminates itself. This saves a lot of time and trouble and quite a lot of film.

"As regards the saving of film they have developed a Centralised Film Department, from which all film is drawn. It is kept in humidity and in temperature-controlled vaults. All short ends of film over 100 ft. are spliced together and used for making artistes' tests—all short ends of less than 100 ft. are sent back to the labs. for the silver to be extracted. There is no wastage of short ends, such as we get to quite a large extent over here.

"The Hollywood laboratories are considerably advanced so far as developing was concerned. I asked Artie Miller, the cameraman, what stop they worked at, and he said about F 3.2. They have all the benefits of depth of focus and none of the disadvantages of having more light. When Mr. Hughes, of Kodak, was asked to account for this, he said it was 20 per cent. to 25 per cent. coated lenses, plus 20 per cent. to 25 per cent. Rochester Stock as compared to Harrow—about 30 per cent. laboratory, and he could not account for the other percentage. But they are getting a lot more speed somewhere, and we should look into it."

Colour Work in U.S.

"The colour cameras out there are identical to those we are using here, except that in addition to coating the lenses they also coat the prism, which gives slight additional speed. Leon Shamroy was using about 30 per cent. less light than we use in colour over here, because he was using a stock which, up to that time, had not reached us here. Instead of about 700-ft. candles they use about 450 to 500 ft. candles. They use an enormous amount of coloured gelatine in front of their arcs. Sometimes I am inclined to think their pictures are rather too colourful.

Superior Lighting

"Their arc lights are far more efficient than ours. Their 150 amp. arc gives 100 per cent. more light than we get out of our arcs at the present time. I don't know the reason for this—it may be the carbons. But again it is something we must look into. Mole Richardson are planning for post-war trade and are building a new arc which will give a good 50 per cent. more light than the present arc. The 120 amp. arc by Mole Richardson is being improved until it is as efficient as the present 150 amp. arc. Incandescent lights are being built with much more air ventilation, and are therefore lighter, which stops the bulbs from packing up because there is less heat.

Novel Crane Designs

"Their cranes are streets ahead of ours. At the moment we can't put the Technicolor blimp on our cranes. Fox has a wonderful electrically driven crane—one man sits aboard and it is steered by two other men, one sitting facing forward and the other facing backwards, thus if you want to reverse the man facing backwards steers the crane. Therefore you have perfect control. M-G-M has built something fantastic in the way of cranes; they call it the R.O. crane, and it is quite revolutionary in design. Instead of the camera being on top of the jib it hangs underneath; therefore there are no encumbrances in the way of the camera. If, for example, you want to photograph three people sitting at a table, the R.O. crane can skim right across the table. Also the studios out there have developed to an enormous extent all sorts of little gadgets and time-saving devices which we have not got over here. I brought one back with me and was told, 'We had that ten years ago at B.I.P.' Well, all I can say is that if we did have it, why didn't we use it?

"On the back of all their flats they have an angled piece of metal, one each end. By angling at right-angles to the flat, the flat automatically goes up 3 in. and the weight is taken off the ground. When raised off the ground it is automatically on wheels, which are fixed to this hinged piece of metal; consequently, they don't need a gang of people to move a flat. Two men can move it easily, and they can strike flats in no time at all.

Better Paid Workers

"Now as regards working hours. Very seldom, if ever, do they work after 6 p.m. They can do, but only for very special reasons, and all the time I was at Fox and M-G-M I never saw a unit working after 6 o'clock; but they do get a good hard day's work in. They come in at 8.30 a.m. and start shooting at 9 o'clock. They work straight through until 12 o'clock, when they break for lunch. They return at 1 p.m. and work straight through to 6 p.m. without any tea break. Tea is served on the set for those who want it, but work does not stop.

"So far as the hourly paid staff are concerned, they are much better paid than in this country; consequently they do not need to work overtime, and they are satisfied and love their job. In fact, you get an astonishing enthusiasm from the hourly paid workers over there. In this country I know that until recently the hourly paid man was not paid sufficient to enable him to live comfortably, and as a result he wanted to work until 7.30 p.m. three or four times a week in order to make his money up.

No Magic, but Common Sense

"In closing, let me say that there is no magic whatsoever about the way things are done in America. It is merely straightforward ordinary common sense **And since, at the present time, with all the difficulties which we have to face, we are able to compete and in many cases outstrip America in the quality of our production, if we could only get wise to these little things we could go away ahead of them.** The last thing I want to do is to give the impression that they are wonderful. Their technicians, for the most part, except in specialised cases, are no better or more competent than ours—probably the reverse is even the case. They have nothing that we have not got if we harness what we have and get wise to our shortcomings. The greatest mistake we can make is to go round saying we are wonderful and that America can't teach us anything. If we admit that there are some things we can learn from America, then we can have a British film industry of which we can all be very proud."

Sid Howell, who had accompanied Mr. Neame to Hollywood, supplemented certain of the points made. A lively discussion followed and many questions were put to Mr. Neame and Mr. Howell, all of which were fully answered, and at the close of the proceedings the members expressed their hearty thanks to Mr. Neame for a most interesting evening.

Alan Wheatley and Rex Harrison on a South American plantation—a scene from Individual's current production, THE RAKE'S PROGRESS

TRADE SHOW OFFERS—FEB., 1945

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Behind Closed Doors ...	Columbia ...	62 min.	A	5,756 ft.	Chester Morris, Richard Lane	Reliable second. Nothing to harm youngsters ...	Feb. 15, 1945	April 30, 1945
†Can't Help Singing ...	G.F.D.-Universal	90 min.	A	8,119 ft.	Deanna Durbin, Robert Paige	Capital star booking. Great for the family ...	Feb. 15, 1945	April 2, 1945
Carolina Blues	Columbia ...	81 min.	U	7,345 ft.	Kay Kyser, Ann Miller ...	Safe light booking for jazz, swing and jitterbug fans. Good for youngsters	Feb. 15, 1945	Not Fixed
Cry of the Werewolf ...	Columbia ...	62 min.	A	5,666 ft.	Nina Foch, Stephen Crane ...	Support for tough situation. Hardly suitable for youngsters	Feb. 1, 1945	Mar. 5, 1945
Dangerous Journey ...	United Artists	71 min.	U	6,445 ft.	——	Very moderate "travel-interest." Hardly suitable for youngsters	Feb. 8, 1945	Mar. 12, 1945
Double Exposure... ...	Paramount ...	64 min.	A	5,718 ft.	Chester Morris, Nancy Kelly ...	Reliable support for most halls. Should not harm youngsters	Feb. 1, 1945	Not Fixed
Doughgirls, The	Warner ...	100 min.	A	9,105 ft.	Ann Sheridan, Alexis Smith ...	Very good comedy booking. No harm to youngsters	Feb. 1, 1945	July 30, 1945
Ever Since Venus ...	Columbia ...	74 min.	U	6,692 ft.	Ina Ray Hutton, Hugh Herbert	Attractive light booking. Good for the family ...	Feb. 8, 1945	April 9, 1945
*Flight from Folly ...	Warner ...	93 min.	A	8,465 ft.	Pat Kirkwood, Hugh Sinclair...	Very good light booking. Safe for youngsters ...	Feb. 8, 1945	May 21, 1945
Guest in the House ...	United Artists	119 min.	A	10,888 ft.	Anne Baxter, Ruth Warwick...	Very good general booking. Hardly suitable for youngsters	Feb. 1, 1945	April 9, 1945
Hollywood Canteen ...	Warner ...	123 min.	U	11,263 ft.	Robert Hutton, Dane Clark ...	Capital novelty booking. Good for the family ...	Feb. 8, 1945	June 18, 1945
I'll Remember April ...	G.F.D.-Universal	64 min.	A	5,787 ft.	Gloria Jean, Kirby Grant ...	Reliable support for the "populars." Nothing to harm juveniles	Feb. 1, 1945	Mar. 26, 1945
Keys of the Kingdom, The	20th Century-Fox	137 min.	A	12,303 ft.	Gregory Peck, Thomas Mitchell	Outstanding general booking. Nothing to harm youngsters	Feb. 22, 1945	Not Fixed
Machine Gun Mama	Pathe	60 min.	U	5,490 ft.	Armida, El Brendel	Very moderate second. May please the kids ...	Feb. 1, 1945	May 14, 1945
*Man from Morocco, The	Pathe	115 min.	A	10,350 ft.	Anton Walbrook, Margaretta Scott	Very good popular booking. Should not harm youngsters	Feb. 1, 1945	April 9, 1945
Man from Music Mountain	British Lion-Republic	70 min.	U	6,390 ft.	Roy Rogers, Ruth Terry ...	Very good "musical outdoors." Great for youngsters	Feb. 22, 1945	Not Fixed
Music for Millions ...	M-G-M ...	117 min.	A	10,551 ft.	Margaret O'Brien, June Allyson	Excellent general booking. Great for the family...	Feb. 15, 1945	April 2, 1945
My Buddy	British Lion-Republic	69 min.	A	6,268 ft.	Donald Barry, Ruth Terry ...	Reliable popular "programmer." Hardly suitable for youngsters	Feb. 22, 1945	Not Fixed
My Pal, Wolf	RKO-Radio ...	75 min.	U	6,742 ft.	Sharyn Moffett, Charles Arnt	Very good popular booking. Great for youngsters	Feb. 1, 1945	Feb. 5, 1945
National Barn Dance	Paramount ...	76 min.	U	6,880 ft.	Jean Heather, Charles Quigley	Very moderate light booking. Morally safe for kids	Feb. 15, 1945	Mar. 5, 1945
Night of Adventure, A	RKO-Radio ...	64 min.	A	5,862 ft.	Tom Conway, Audrey Long ...	Good average support. Should not harm youngsters	Feb. 1, 1945	Not Fixed
None but the Lonely Heart	RKO-Radio ...	112 min.	A	10,100 ft.	Cary Grant, Ethel Barrymore	Booking solely on title, star and author values. Definitely not for youngsters	Feb. 22, 1945	Not Fixed
Power of Justice ...	Columbia ...	58 min.	A	5,184 ft.	Bill Elliott, Evelyn Keyes ...	Third-rate western fill-up. Should not harm youngsters	Feb. 15, 1945	Mar. 19, 1945
†Princess and the Pirate, The	RKO-Radio	94 min.	A	8,458 ft.	Bob Hope, Virginia Mayo ...	Excellent comedy booking. Should not harm youngsters	Feb. 15, 1945	Not Fixed
Raiders of the Border	Pathe	56 min.	U	5,040 ft.	Johnny Mack Brown, Raymond Hatton	Reliable western support for industrial audiences and youngsters	Feb. 1, 1945	May 24, 1945
Rocket Ship	G.F.D.-Universal	82 min.	A	7,352 ft.	Buster Crabbe, Jean Rogers	Second solely for the sticks. Nothing to harm youngsters	Feb. 1, 1945	Mar. 19, 1945
Singing Sheriff, The ...	G.F.D.-Universal	63 min.	U	5,631 ft.	Bob Crosby, Fay McKenzie ...	Moderate second. Safe for youngsters	Feb. 22, 1945	April 16, 1945
Strange Affair	Columbia ...	78 min.	A	7,063 ft.	Allyn Joslyn, Evelyn Keyes ...	Good average double bill. Nothing to harm youngsters	Feb. 8, 1945	Not Fixed
Thin Man Goes Home, The	M-G-M... ...	100 min.	A	9,032 ft.	William Powell, Myrna Loy ...	Excellent general booking. Nothing to harm youngsters	Feb. 1, 1945	Mar. 5, 1945
3 is a Family	United Artists	81 min.	A	7,338 ft.	Marjorie Reynolds, Fay Bainter	Very good title comedy bet. Hardly for youngsters	Feb. 8, 1945	Mar. 12, 1945
To Have and Have Not	Warner ...	99 min.	A	8,950 ft.	Humphrey Bogart, Laureen Bacall	Excellent general booking. Hardly for youngsters	Feb. 1, 1945	July 16, 1945
Together Again	Columbia ...	97 min.	A	8,972 ft.	Irene Dunne, Chas. Boyer ...	Excellent general booking. Nothing to harm youngsters	Feb. 8, 1945	Mar. 5, 1945
Winged Victory ...	20th Century-Fox	114 min.	U	10,269 ft.	Lou McCallister, Jeanne Crain...	Good average booking. Great for youngsters ...	Feb. 1, 1945	Feb. 26, 1945

REISSUES

*Bob's Your Uncle ...	Sherwood Films	70 min.	U	6,176 ft.	Albert Modley, Jean Colin ...	Fair light reissue for the industrial masses... ...	Feb. 22, 1945	Not Fixed
*Common Touch, The	Anglo-Amer[illegible]	[illegible] min.	U	9,100 ft.	Greta Gynt, Geoffrey Hibbert...	Capital reissue. Great for the family	[illegible]	[illegible]
Cowboy and the Lady, The	Grand National	90 min.	U	8,100 ft.	Gary Cooper, Merle Oberon ...	Excellent popular reissue	Feb. 1, 1945	Floating
*High Command ...	Renown ...	66 min.	A	6,001 ft.	James Mason, Lucie Mannheim	Popular reissue. Should not offend the family ...	Feb. 22, 1945	Not Fixed

*Common Touch, The	Anglo-Am...	...min.	U	9,100 ft.	Greta Gynt, Geoffrey Hibbert...	Excellent popular reissue	Feb. 1, 1945	Floating
Cowboy and the Lady, The	Grand National	90 min.	U	8,100 ft.	Gary Cooper, Merle Oberon ...	Excellent popular reissue	Feb. 1, 1945	Floating
*High Command ...	Renown ...	66 min.	A	6,001 ft.	James Mason, Lucie Mannheim	Popular reissue. Should not offend the family ...	Feb. 22, 1945	Not Fixed
*Love on the Dole ...	Anglo-American	97 min.	A	8,843 ft.	Deborah Kerr, Clifford Evans...	Very good revival. Hardly suitable for youngsters	Feb. 22, 1945	Not Fixed
Maytime	M-G-M... ...	131 min.	U	11,821 ft.	Jeanette Macdonald, Nelson Eddy	Excellent general booking	Feb. 1, 1945	Mar. 12, 1945
*One of Our Aircraft is Missing	Anglo-American	106 min.	U	9,554 ft.	Godfrey Tearle, Eric Portman	Outstanding reissue. Great for youngsters ...	Feb. 22, 1945	Not Fixed
*Original Old Mother Riley, The	Sherwood Films	66 min.	U	5,958 ft.	Lucan and McShane	Medium light booking for the industrial areas ...	Feb. 22, 1945	Not Fixed
*Riding High	Renown ...	68 min.	U	6,195 ft.	Claude Dampier, Helen Haye...	Light reissue for the masses, family and youngsters	Feb. 22, 1945	Not Fixed
Topper	Exclusive ...	97 min.	A	8,751 ft.	Cary Grant, Constance Bennett	General outstanding light booking	Feb. 8, 1945	Not Fixed

WHAT'S RELEASED IN MARCH, 1945

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
MAR. 5	Cry of the Werewolf	Columbia	F. 7974	62	A	5,666	Nina Foch, Stephen Crane	Feb. 1, 1945
"	Father is a Prince	Warner	F. 7185	56	A	5,015	Grant Mitchell, Nana Bryant	Mar. 30, 1944
"	Marshal of Gunsmoke	G.F.D.-Universal ...	F. 7606	59	U	5,279	Tex Ritter, Russell Hayden	Sept. 14, 1944
"	National Barn Dance	Paramount	F. 8009	76	U	6,880	Jean Heather, Charles Quigley	Feb. 15, 1945
"	Thin Man Goes Home, The ...	M-G-M	F. 7946	100	A	9,032	William Powell, Myrna Loy	Feb. 1, 1945
"	Together Again	Columbia	F. 7973	97	A	8,972	Irene Dunne, Chas. Boyer	Feb. 8, 1945
"	Woman in the Window, The ...	RKO-Radio	F. 7911	99	A	8,922	Edward G. Robinson, Joan Bennett	Jan. 4, 1945
MAR. 12	Constant Nymph, The	Warner	F. 5908	112	A	10,068	Chas. Boyer, Joan Fontaine	Nov. 30, 1944
"	Dangerous Journey	United Artists ...	F. 8020	71	U	6,445	———	Feb. 8, 1945
"	Dangerous Mists	Columbia	F. 7838	64	A	5,896	Bruce Bennett, Erik Rolf	Dec. 7, 1944
"	Dixie Jamboree	Pathe	F. 7757	69	A	6,309	Frances Langford, Guy Kibbee	Nov. 9, 1944
"	Practically Yours	Paramount	F. 7833	90	U	8,088	Fred MacMurray, Claudette Colbert	Nov. 30, 1944
"	South of Dixie	G.F.D.-Universal ...	F. 7580	62	U	5,607	Anne Gwynne, David Bruce	Sept. 7, 1944
"	3 is a Family	United Artists	F. 8019	81	A	7,338	Marjorie Reynolds, Fay Bainter...	Feb. 8, 1945
MAR. 19	Leave it to the Irish	Pathe	F. 7760	61	A	5,520	James Dunn, Wanda McKay	Nov. 2, 1944
"	†Meet Me in St. Louis	M-G-M	F. 7945	113	U	10,147	Judy Garland, Margaret O'Brien	Jan. 25, 1945
"	Murder in the Blue Room ...	G.F.D.-Universal ...	F. 7926	61	A	5,476	Grace McDonald, Donald Cook	Jan. 18, 1945
"	Oh! What a Night	Pathe	F. 7962	71	A	6,436	Jean Parker, Edmund Lowe	Jan. 18, 1945
"	Power of Justice	Columbia	F. 8103	52	A	5,184	Bill Elliott, Evelyn Keyes	Feb. 15, 1945
"	Rocket Ship	G.F.D.-Universal ...	F. 16,025	82	A	7,352	Larry (Buster) Crabbe, Jean Rogers	Feb. 1, 1945
"	Swing and Sway	Columbia	F. 7842	69	U	6,214	Jane Frazee, Mary Treen	Dec. 14, 1944
"	†Wilson	20th Century-Fox ...	F. 7789	149	U	13,381	Alexander Knox, Geraldine Fitzgerald	Nov. 23, 1944
MAR. 26	And Now To-morrow	Paramount	F. 7908	86	A	7,717	Alan Ladd, Loretta Young	Jan. 4, 1945
"	Arsenic and Old Lace	Warner	F. 7793	115	A	10,610	Cary Grant, Priscilla Lane	Nov. 23, 1944
"	Bowery to Broadway	G.F.D.-Universal ...	F. 7875	94	A	8,490	Maria Montez, Susanna Foster	Dec. 21, 1944
"	I'll Remember April	G.F.D.-Universal ...	F. 7954	64	A	5,787	Gloria Jean, Kirby Grant	Feb. 1, 1945
"	Secrets of Scotland Yard	British Lion-Republic ...	F. 7802	67	A	6,087	C. Aubrey Smith, Henry Stephenson	Nov. 23, 1944

REISSUES

MAR. 5	*Jamaica Inn	Pathe	Br./Tr. 1895	104	A	9,500	Charles Laughton, Maureen O'Hara	Nov. 2, 1944
"	Old Dark House, The	G.F.D.-Universal ...	F. 7808	72	A	6,451	Boris Karloff, Charles Laughton	Jan. 18, 1945
MAR. 12	Maytime	M-G-M	F. 14,705	131	U	11,821	Jeanette Macdonald, Nelson Eddy	Feb. 1, 1945

*A British Picture. †In Technicolor.

RCA SOUND SYSTEM

The Observation Window.

Mobile Unit Difficulties

TAKING CARE OF LENSES

WHEN breakdowns occur in isolated camps where entertainment is provided by mobile units, it is not always easy to rectify the fault on the spot. Rough roads such as one finds in the more remote parts of Scotland can play havoc with some of the more tender parts of a projector unit—soldered joints and leads. I was speaking the other day to a soldier stationed in the British Isles, almost as far away from his southern home as could possibly be managed, who told me that the picture shows in his camp were "a scream" owing to fade-outs of picture or sound.

"THE fellows go to the shows," he said, "which are given about twice a month, quite prepared for these interruptions, and have a sing-song or utter rude remarks while the apparatus is being put right again." The Army Unit shows are better than E.N.S.A. in his opinion, and have fewer breakdowns.

WHICH brings me to the news of the way an ex-projectionist, present at a mobile unit show on the Continent, came to the help of the operators running a film show. He was Sergt. Harry Griffiths, R.A.F., of Stratford Road, Great Horton, Bradford, who before the war was projectionist at the New Victoria Cinema, Bradford. When the equipment failed, Sergt. Griffiths left his seat and succeeded in correcting the fault, receiving the cheers of the troops for his efforts.

TO mark the completion of 50 years' service with Taylor, Taylor and Hobson, Ltd., Leicester, H. G. Hagon, a director of the firm, was recently entertained by his colleagues and members of the firm's "25" Club. Tribute was also paid to G. Stafford, who retired from the directorate at the end of last year, and to E. Oram, sales manager until his recent resignation.

A VERY important bit of advice may be repeated here for the benefit of newcomers to kinema projection rooms. It concerns the handling of lenses.

LENSES should never be handled except by the mount, because of the possible harm to the glass by fingers which are oily or have been in contact with acid. Perspiration from the fingers is somewhat acid and may harm, even if only slightly, the face of the lens.

SHOULD fingerprints or grease-spots show themselves on the lens surface they should be cleaned off with a swab of soft linen rag dipped in a pure spirit. A camel-hair brush should be used to remove dust. To polish the lens use a soft, clean rag, which is not apt to leave pieces of lint on the lens or its mount.

AT a meeting of projectionists called on February 20 at the Empire, Southampton, one of the lectures prepared by the British Kinematograph Society for the C.E.A. was delivered by R. R. Pulman, a member of the Committee of the B.K.S. Theatre Division. Over fifty projectionists attended, including service personnel. The lecture was repeated at Bournemouth last Monday.

SIMILAR lectures have previously been delivered in various parts of the country; by Mr. Pulman at Folkestone, by F. A. Cam in South Wales, and in other towns in Northern England and Scotland. Wherever they have been delivered they have been very well received, and have stimulated discussion regarding points raised.

J. BENSON.

POST-WAR SUB-STANDARD PROBLEMS

Co-ordinating Manufacture and Installation

PROBLEMS related to the post-war development of sub-standard film, particularly technical standardisation co-ordination of marketing, and release of entertainment films, were referred to in a paper presented by F. A. Hoare, chairman, at last week's meeting of the Sub-Standard Cinematograph Association.

As reported in last week's KINE., as a result of Mr. Hoare's address, a committee representative of sub-standard interests was formed under his chairmanship, to discuss the possible reconstitution of the Association in co-ordination with existing sub-standard organisations, so that post-war policies may be better directed.

Expansion Problems

The primary function of any association, he said, should be to establish minimum standards of performance, to which all branches of the Trade should rigidly adhere. That future markets would be enormous, if sub-standard were technically improved, could be estimated from statistics given by Oliver Bell, director of the B.F.I., in a recent paper to the B.K.S.

Immediate demand for projectors on their availability 5,000. Within ten years a total of 20,000 installations. A final installation of 40,000 machines, exclusive on European or Colonial export.

Such figures, Mr. Hoare said, would involve certain manufacturing and marketing problems. Technically, 16-mm. projectors would have to be redesigned, making co-operation with the British Standards Institution essential.

Better Marketing

A major post-war difficulty had been the marketing through local photographic dealer organisations, and it was difficult to see how these organisations could effectively deal with large-scale supply, especially to "authorities." With an obvious need for efficient servicing, it seemed likely that a national policy would be necessary, co-operating with the Ministry of Education and C.E.A. in particular.

Extensive libraries would be required (possibly localised for educational material) and entertainment films may be rented under standard contract conditions. The most essential need in this connection was the compiling of a "national catalogue."

In the process departments much of the equipment was out of date. In particular, 16-mm. colour processes were far behind American achievement; laboratory technique for sub-standard required the best brains in the Industry.

Entertainment Film Release

A great problem, he said, would be the establishing of adequate relationships between the standard sections and sub-standard sections of the Trade.

The question of the release of 16-mm. versions of features and other entertainment pictures in peace time will arise.

In this respect, Mr. Hoare continued, rural communities must be served by mobile units; but there must be protection for every trade interest.

Government Control

The time was drawing near for the relaxation by the Government of controls over sub-standard equipment and stock. It would be a matter for serious discussion as to what extent the Government would retain control in such matters as the Central Film Library, M. of I. mobile units, and the production and exhibiting interests of the Services.

An important problem was also provided by the proposed disposal of surplus Government equipment.

These difficulties could be straightened out by the effective co-ordination of sub-standard interests by the Association. The trade as a whole must face the fact that sub-standard has come to stay.

POOL CARBONS

TELEVISION

No Threat to the Kinema

George Singleton, speaking at the Cosmo, Glasgow, last week, declared that he was not alarmed at the threat that the kinema would be ousted by television in 10 years' time.

"I am quite sanguine about the future," he said. He thought that whatever the fireside attraction there was a counter attraction in getting out, and he cited housewives especially as being unlikely to want to spend their leisure where they did their daily work. The housewife would want to get out from the same old dish-washing environment.

Pessimists must also remember that television might be controlled by the financially powerful kinema combines, and it was, he thought, unlikely that they would jeopardise their own future.

WALLY BROWN • ALAN CARNEY
FRANCES LANGFORD • VERA VAGUE

GIRL RUSH

with
ROBERT MITCHUM
PAUL HURST • PATTI BRILL
SARAH PADDEN

Directed by GORDON DOUGLAS

IT'S TIMELY!
Ru
Youth

IT'S EXPLOITABLE!

THE STORY OF A "LOST GENERATION"
— THE BOYS AND GIRLS WHO GROW UP
IN THE TURMOIL OF A WORLD STRUGGLE

...Is Wild

with

BONITA GRANVILLE
KENT SMITH
JEAN BROOKS
GLENN VERNON
TESSA BRIND

RKO RADIO PICTURES

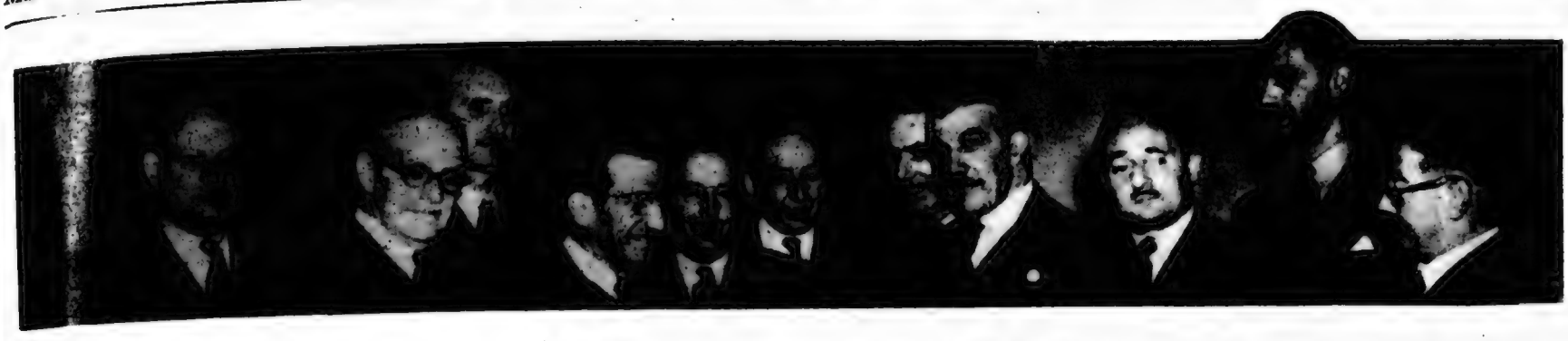
Hollywood

with

TOM CONWAY

BARBARA HALE • JEAN BROOKS
• RITA CORDAY •

Produced by Maurice Geraghty, Directed by Gordon Douglas
Screen Play by Gerald Geraghty



Winners of the £250 Columbia exploitation competition for G.-B. managers and publicity men received their prizes from Joe Friedman (fourth from left, managing director of Columbia), at lunch last week. Men in the picture include A. Brown (extreme left, G.-B. booking manager), next to E. H. Lundy (supervisor, G.-B. Theatres), Max Thorpe (centre, acting managing director, Columbia), manager Coram Smith (receiving cheque), and R. H. Etchells (extreme right, G.-B. divisional publicity manager).

GAUMONT-BRITISH publicity and kinema managers have received winning cheques from Joseph Friedman, managing director, in Columbia's exploitation competition for "None Shall Escape."

The awards were given at an informal lunch last week.

The prizes, totalling £250, were won by:—

G.-B. Divisional Publicity Managers for submitting the most entries: 1, R. H. Etchells (Albany Ward); 2, R. Rea (Division 4); 3, C. Hurst (Circuits A and B).

G.-B. managers submitting the outstanding campaigns: 1, S. V. Murdock, Princes, Liverpool; 2, Walter Sherwood, Empire, Cardiff; 3, J. W. Wakeman, Regal, Edmonton.

Further prizes to G.-B. managers were won by: 1, Coram Smart, Regent, Weymouth; 2, Ralph M. Ledora, Gaumont, Salisbury; 3, L. S. Hodnett, Gaumont, Middlesbrough.

The third series of managers' prizes were won by: 1, James Bellamy, La Scala, Hamilton; 2, James Bennett, Casino, Liverpool; 3, Frank H. Hough, Majestic, Aston-under-Lyne.

Additional prizes for the most original prizewinning entries were won by: 1, Coram Smart; 2, James Bellamy; 3, S. V. Murdock.

In each group the prizes consisted of £25, £15 and £10 respectively.

Dennis Lyon, Columbia exploitation manager, said that all the entries had been of a very high quality. The showmanship had been well up to pre-war standard.

Mr. Friedman, in making the presentations, said that Columbia were pleased with the new arrangements which exist with G.-B. for the exhibition of their products. They had no theatres of their own and their pictures sold on their merits.

A. Brown, G.-B. booking manager, J. Forsyth, director of public relations (G.-B.), and E. H. Lundy, supervisor G.-B. Theatres, commented on the success of the campaign.

R. H. Etchells replied on behalf of the prizewinners.

Details of many of the prizewinning campaigns have already appeared in the Showmanship columns of the KINE.

"Kine." Review Success

A FEW weeks ago Manager H. Kamiell, of the Globe (G.-B.), Acton, wrote to the KINE. congratulating us upon the accuracy of our Reviews. These, he was convinced, always reflected the public's reaction to a picture.

There is an interesting sequel to this paragraph. In our review of Gainsborough's "Madonna of the Seven Moons" we emphasised that the point of appeal was the star cast. The G.-B. divisional publicity office at Palmers Green, N.13, accordingly arranged for all to use a simple foyer display based on this theme, a reproduction of which appears in this issue. The subsequent takings proved how right was the reviewer's judgment and how compelling was this form of publicity, comments Divisional Publicity Manager John Cooper.

Playdate for Patrons

AT Glasgow, Manageress G. Pain and A. MacMillen, of the Gaumont and Savoy (G.-B.), jointly put a novel publicity scheme into operation for the showing of "Love Story" (Eagle-Lion). A grand piano was installed in the foyer of each kinema, around which were placed suitable publicity matter, asking patrons to play for themselves the "Cornish Rhapsody," which is heard in the film, and announcing its play dates. A large number of people took advantage of this invitation, and in addition a local music dealer, who carried still matter, was rapidly sold out of sheet music and recordings of the number.

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

IT should be hardly necessary to say that the best man to run a theatre is a theatrical man, but the fact remains that between the wars a considerable number of good men from other walks of life have entered the exhibiting business and taken on kinema management.

Some have made the grade, some never will. Some never had a chance.

Although the kinema had moved so far from the fairground and booth that it has become as commonplace in modern life as the local bank or butcher's, it must not be forgotten that it is still part of the entertainment industry, with drama as its main constituent.

Men used to the stage, therefore, are most likely to make successful kinema managers.

It is to be hoped that the future will not bring into our ranks hordes of the inexperienced. They may be good, but the old barnstormer is better for his trade. It is still the showman's business in the final analysis.

Beginner's Luck

ALTHOUGH he had only been managing the Electra, Oxford, for a week, being transferred from the Mayfair, Tooting, H. Ward was quick to make use of a request from the local A.T.C. to display a poster in his foyer.

He gave them more than they asked for—a 15-minute A.T.C. stage show, to tie-up with the exhibition of the A.T.C. film, "Sons of the Air."

As a result, a collection was made and the A.T.C. benefited by £50 for their Band and Sports Fund.

Saying it With Valentines

ST. Valentine's Day gave Manager A. Williams, of the Palladium (Odeon), Paignton, a good chance to exploit his present programme, "Casanova Brown" (RKO).

This he did by getting his assistant manager to design two large displays of Valentines, incorporating title and star announcements for the picture.

Underneath were the words, "Our Valentine to you." A number of patrons commented on the unusual effect of the display.

Usherette's Bright Idea

FOR exploiting the film, "Down Argentine Way" (20th-Fox), Manager Leonard Grimshaw, of the Palladium, Ealing, made use of an idea suggested by one of the kinema's usherettes, Sally Clay.

The small vestibule lent itself admirably to a wall panel which Mr. Grimshaw designed, giving prominence to the two "stars" and headed by the catchline, "Make a *note* of it: it's here next week."

Credit is due to Manager Grimshaw, both for his design and for the way he is anxious to give encouragement to the enthusiasm of his staff.

Flaming publicity for THE CLIMAX (G.F.D.), displayed in the foyer of the Odeon, Bristol, arranged by Manager J. D. Simpson

Putting a "K" in Things

FOR his presentation of "Up in Arms" (RKO), with Danny Kaye, Manager James A. Monk, of the Regal, Atherstone, centred his publicity on exploiting the name of the star.

Both the manufacturers of "K-Shoes" and "K4" (Kensitas) cigarettes co-operated with original window displays in the main streets and in empty shop windows. Inexpensive posters were displayed with arrows pointing towards the Regal.

Three days before the playing date Manager Monk borrowed a goat and had it led round the town by two youths,

Continued on page 46

COLTMAN'S
for frames and publicity

A service from Coltman's saves money, time and worry by supplying frames for every position, keeping these filled with current and advance publicity at an inclusive weekly charge—doubly worth considering now that a large outlay is unpatriotic.

Fairfield Works
Hounslow, Middlesex
Telephone..HOU 3265-6

The SHOWMAN On :—

Getting the Staff to Help Out—
Exploiting Hitler—
Visit from a Star's Father—
Astoria Gallery

carrying a poster, reading "Go-at once to the Regal. It's grand es-Kaye-pist entertainment. No kidding!"

Staff's Show

THE main idea behind the exploitation of "Show Business" (RKO) by Manager P. Freedman at the Alhambra, Birmingham, was a stage presentation during the previous week.

At each performance he publicised the film from the stage, saying that he regretted that he could not present the stars in persons, but that he could introduce people who were very important in "Show Business." Then various members of the staff were presented, with brief and humorous descriptions of their work.

A number of cards were handed to the manager, who, in turn, handed one to each member of the staff, who, on the word of command, displayed them to the audience, revealing the words, "Show Business."

Putting Over Adolf

PATRONS of the Odeon, Dudley, saw ...two indicators in the kinema's foyer recently, one indicating the number of miles the Russians were from Berlin and the other showing the number of days before the playing of Paramount's "The Hitler Gang."

The scheme was devised by Manager J. Alexander.

On the screen he exploited the film with a slide of the exterior of the kinema, superimposed on which were pictures of Hitler and other Nazi leaders.

A caption read: "They've just been to see themselves . . . Your opportunity to see 'The Hitler Gang,' on February 12."

A further foyer display, featuring stills from the film and other stills of Paramount stars, bore the wording: "I met him in Paris, but he left. I met him in Warsaw, but he left. Now he's leaving Berlin, but all the Hitler Gang will be here soon."

Red Head Helps Exploitation

WIDESPREAD comment was occasioned by an unusual exploitation scheme arranged by Manager C. A. Tooth at the Capitol, St. Albans, in connection with the presentation there of Paramount's "Frenchman's Creek."

Throughout this film, Joan Fontaine wears a red-gold wig in her rôle of Dona St. Columb, and for a week prior to the screening of this subject a red-headed member of Mr. Tooth's staff was to be seen at various intervals sitting in the centre of a large vestibule display at the Capitol. The size of the display itself was approximately 12 ft. by 8 ft., and the girl, seated within a heart-shaped aperture, wore a green costume. The background to this aperture was red, while other colours in the display were blue on cream.

Around the aperture were pictures from the film and cut-outs of the two stars, while the times of screening were also prominently displayed. Over the top of the display the title of the picture was to be seen in very large letters.

The "Star" display at the Globe (G.-B.), Acton, to exploit MADONNA OF THE SEVEN MOONS (Eagle-Lion), designed by G.-B. Divisional Publicity, Palmer's Green, for use in the area's kinemas

A good-looking red-headed member of the Capitol's staff helps Manager C. A. Tooth exploit FRENCHMAN'S CREEK (Paramount) at St. Albans

Society at Canterbury

BASING his publicity on the catch-line, "Knocks all their previous films into a top hat," Manager R. C. Overs, of the Friars (Odeon), Canterbury, went all out to exploit Abbott and Costello's "In Society" (G.F.D.). Utilising material from previous campaigns, a 12 ft. by 8 ft. hinged display was made, which was placed in the front-of-house corner garden.

Some striking cut-outs were made from renter's posters for the foyer, and a special series of slides was exhibited during the previous week.

The result, Manager Overs writes, was long queues every day.

Belita's Father Comes to Town

FOR his showing of Belita in "Lady Let's Dance" (Pathé) at the Savoy (A.B.C.), Leicester, Manager N. Scott-Buccleuch was able to provide the local Press with a good news story.

He learnt that Belita's father lived in Leicester and had not seen his now-famous daughter since she left for an American tour as a professional skater.

Mr. Jepson-Turner (that's Belita's name in private life) visited the kinema to see his daughter on the screen.

Many managers complain that the lay Press does not adequately co-operate with their publicity schemes, but they fail to realise that what attracts the editor is copy which contains something of news value.

Manager Leonard Grimshaw designed this wall panel for use in his vestibule at the Palladium, Ealing, to exploit DOWN ARGENTINE WAY (20th-Fox) from a suggestion of his usherette, Sally Clay

Managers Exchange Greetings

ANGLO-AMERICAN friendships should be built up between kinema managers, writes Manager J. Webster, of the Rivoli, Manchester, who has opened correspondence with his counterpart at the Rivoli, New York, Manager M. Salmon.

In a long reply, Mr. Salmon reveals that he is an Englishman and is well known in Manchester.

He described his kinema's War Bond drive, which he says is something that American industry can do to help their English brothers, who have suffered from the war in a way which American kinemas have been spared

Astoria

WEATHER and work h... kept me away from the Finsbury Park Astoria for some time, but when in the vicinity recently I popped in to view the "art gallery" of publicity displays which makes the fountain ... such a bright, interesting place.

"The Man in Half-Moon Street" (Paramount) was well repr... by a slightly macabre panel ... an enlarged view of the man ... with green eyes and a gree... was a glazing one side, while ... with a simple sketch of a street ... and a man kneeling over a supine ... The rather startled girl lookin... (Paramount) was even simpler ... Fred calm seascape with head... Colbert MacMurray and Claudet... smiling at each other.

"Frenchman's Creek" ... had the special distinction of ... fitted with a concealed bulb ... a sloping board painted (very well, too) with half-length portraits of ... two leading characters. For "The Woman in the Window" (RKO-Kay ... were returned to the mystic ... round window in a brick wall. ... the bars of the yellow-lit window ... figure of a young woman ... make most people want to k... more.

Each of these designs, of ... bore titles, star names and othe... details.

--CHANGES MAY--- BE WISE

It is often said that the frequent changes of managers, which are made mainly by the large circuits are bad for business because they do not give the men concerned time to get to know their patrons.

That is so, but fortunately this practice has one advantage.

Anyone who remains too long in one place is liable to get stale and to overlook minor—if not major—faults which, to a newcomer would be obvious. Even the most conscientious manager tends to get in the rut.

Therefore, a change of management now and then promotes smartness and efficiency, which would otherwise be lost to the patrons.

— THE SHOWMAN.

IN pre war days I often visited the Southend kinemas, particularly the Odeon—then the Astoria. Both in Guy Hundell's time and Reginald Foxwell's, the organ presentations were on a lavish scale.

Well, I am glad to say Manager Saunderson and Reg. Foxwell are keeping up to the old standard as far as it is possible in war time.

Their policy consists of a featured interlude at least twice daily, with a Services "Guest" Night every Wednesday evening.

They have arranged already no less than 65 shows with special artistes. The result is excellent: box-office returns are good and the popularity and publicity value make the scheme a great success.

One week in every four Reg. Foxwell presents a "Music Lovers' Show," with special Brenograph and stage settings arranged with brilliant lighting effects, for which Manager Saunderson is responsible.

Red Cross Collection Raises £440

In the week before my visit collections were made for the Red Cross P. of W. Fund, and the amount raised was £440.

I heard the Thursday afternoon matinée interlude—a model of what such interludes should be when a very large theatre is doing quietly at matinée time.

No slides were used, but musical items announced from the console microphone. They consisted of "Down the Mall," "Demande et Reponse," from Coleridge Taylor's "Petite Suite de Concert," excerpts from the "Coppelia Ballet" and a Tauber record of "Heart's Desire" well synchronised and superimposed as a finale.

This four-manual Compton organ is an excellent model and the organist made full use of its orchestral registration. The recital was one of a series of matinée "Musical Favourites" and was good musical entertainment.

★

A LETTER came this week from Sgt. Willie, R.A.F., now in Belgium, so interesting that I give his news to his brother kinema organists. His last resident post was at the Regal, Torquay, where he did a number of B.B.C. broadcasts.

His first news is that in a list of E.N.S.A. artistes who have visited his unit are Solomon, Moisewitch, Pouishnoff, Constant Lambert, Maurice Miles, George Weedon, the Sadlers Wells' Ballet, London Symphony Orchestra, and Hallé Orchestra under John Barbirolli.

Yet our organists try to tell me that when the boys come back all they want is the latest swing and foxtrots!!!

Willie also says "I am at present broadcasting in Belgium with Radiodiffusion and National Belge.

"The organ is the largest on any broadcasting system in Europe, a four-manual concert instrument, built eight years ago, and a very fine model."

★

"This Happy Breed" Idea Has Home Guard Tie-up

PROVINCIAL organists on the G.-B. circuit who find that "This Happy Breed" is booked to their theatre may be interested in a prologue presented at the Regal, Bournemouth, by Ronald Bricknell.

The main theme is "A tribute to the Home Guard," with appropriate slide matter, while the organist is playing "British Grenadiers," "Company Sgt.-Major," "Up from Somerset," "Yeomen of England," "White Cliffs of Dover," "Boys of the Old Brigade" and "Always for an England."

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MUSIC AND MUSICIANS

A Page for KINE. ORGANISTS by A. W. OWEN

The slide script is exceptionally well written, and Manager Glenister reports that the recital went over extremely well.

Ronald Brickwill will be pleased to loan the slides to any other G.-B. organist playing this picture.

★

Todd Stays Second Week on G.-B. Tour

FRANK TODD'S "guest" organist tour of the North-East G.-B. division is still going well. He is staying at each theatre for two weeks instead of one.

If the organist prepares two well-contrasted and worth-while interludes it seems to me to be a good idea, as it is bound to please the patrons if his reception during the first week was cordial, and it breaks the monotony for the organist of a single interlude.

In Yorkshire the whole population is more musical minded than the Southerners, and I am not surprised to hear that a mixed grill like Chopin's "Polonaise in A," "Holiday for Strings" and "William Tell" overture spelt success—especially as at Doncaster.

A stage setting was arranged by Hubert Pickard, the chief projectionist.

It consisted of stage lighting and sound effects for the storm section of the overture, while for the pastoral movement he produced an echo device which enabled the echoing oboe phrases to come from the back stalls and circle and not from the organ chambers.

The patrons showed their appreciation in Yorkshire fashion. Organists owe a deep sense of gratitude to Harry Fryer, who is not only giving them a chance to reopen so many organs but securing managerial and other co-operation to give the best publicity.

★

Durbin and Crosby in the New Song Hits

EDDIE HOLMES sends me the two theme songs from Jerome Kern's score from the new Deanna Durbin picture, "Can't Help Singing." They are "More and More" and "Can't Help Singing," both published by Chappell's. Records in March lists.

Jimmie Green also sends the principal three tunes from the new Paramount picture "Here Come the Waves," with Bing Crosby. They are "I Promise You," "Let's Take the Long Way Home" and "Ac-cent-tchu-ate," published by Victoria Music Co. Records in March or April lists.

★

Guest Organist Number Five

JACKIE BROWN, now on a "guest" tour of G.-B. theatres, is my Guest Organist this week. I have just heard him at the State, Kilburn. His base theatre is the Dominion, Tottenham Court Road.

Jackie Brown cultivated a style of his own during his touring work for the Granada circuit. He specialises in what one may call "embellished concert arrangements" of modern American composers on the one hand and almost severe classical music of symphonic type on the other, which certainly are extremes.

He depends upon a correct orchestral imitation of the original scores.

As his technique is of the highest, he is well equipped for this type of work.

No slides were used, but Manager Cheepen had co-operated with some beautiful Brenograph backgrounds.

The second section was introduced as a soldier's contribution to the armies of the three Allies.

Another Brenograph came in to form photographic and scenic backgrounds which were so valuable in creating the exact atmosphere necessary for the music to have full entertainment value. The musical items were well chosen and pouplar in character, with a peace slogan, while the "Pomp and Circumstance" theme concluded the recital.

SUGGESTIONS FOR MARCH 19 RELEASES

SWING AND SWAY (Columbia)

CERT. U. Length 6,214 ft. Reg. No. F.7842. Reviewed in KINE. December 14, 1944.
STARS.—Jane Frazee, Girvin Williams.
ATMOSPHERE.—Western comedy musical, in which a couple of out-of-work actresses hold a bunch of friendly cowboys and beat their rivals in a singing contest. Vaudeville acts are featured.
ORGAN.—"Ciribiribin" (Walsh Holmes), in swing form, with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded by Goodman's Swing Orchestra on H.M.V. B.8852.

POWER OF JUSTICE (Columbia)

CERT. A. Length 5,184 ft. Reg. No. F.8013. Reviewed in KINE. February 15, 1945.
STARS.—Bill Elliott, Evelyn Keyes.
ATMOSPHERE.—Period outdoor comedy-melodrama, telling how Wild Bill Hickok, the famous scout, outwits a gang of financial sharks.
ORGAN.—Finale "Allegro" of "Semiramide" Overture, Rossini (N.C.), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.3679-80 by Symphony Orchestra.

WILSON (20th Century-Fox)

CERT. U. Length 13,381 ft. Reg. No. F.7789. Reviewed in KINE. November 23, 1944.
STARS.—Alexander Knox, Geraldine Fitzgerald.
ATMOSPHERE. — Biographical drama in Technicolor, describing the domestic life and stormy political career of Woodrow Wilson, President of the U.S.A. from 1913 to 1921.
ORGAN. — "Americana," Thurban (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2335 by H.M. Coldstream Guards Band.

LEAVE IT TO THE IRISH (Pathé)

CERT. A. Length 5,520 ft. Reg. No. F.7760. Reviewed in KINE. November 2, 1944.
STARS.—James Dunn, Wanda McKay.
ATMOSPHERE. — Gangster comedy-melodrama, the professional rivalry of a private detective and an Irish police chief, doting father of the eager, independent sleuth's attractive girl friend.
ORGAN.—"Dramatic Tension," Ancliffe (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1041 by the International Radio Orchestra.

OH! WHAT A NIGHT (Pathé)

CERT. A. Length 6,436 ft. Reg. No. F.7972. Reviewed in KINE. January 18, 1945.
STARS.—Jean Parker, Edmund Lowe.
ATMOSPHERE.—Comedy crime drama in which a crook pays a debt to a big-hearted detective and shields an innocent girl, the object of his affections, from scandal.
ORGAN.—"Night Riders," Incidental, Ancliffe (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1096 by orchestra.

MEET ME IN ST. LOUIS (M-G-M)

CERT. U. Length 10,147 ft. Reg. No. F.7945. Reviewed in KINE. January 25, 1945.
STARS.—Judy Garland, Margaret O'Brien.
ATMOSPHERE.—Light comedy, in Technicolor, with songs, telling of the many heartaches and thrills of two elder daughters and the pranks of their younger sisters, about the years of 1903 and 1904.
ORGAN.—"Manhattan Serenade," Alter (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2823 by Whiteman's Concert Orchestra.

MURDER IN THE BLUE ROOM (G.F.D.)

CERT. A. Length 5,476 ft. Reg. No. F.7926. Reviewed in KINE. January 18, 1945.
STARS.—Grace McDonald, Donald Cook.
ATMOSPHERE.—Murder mystery, crazy comedy melodrama, set in traditional spooky house atmosphere but speedily unravelled, to the accompaniment of merry song and dance.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.572 by Reg. Foort on the B.B.C. theatre organ.

ROCKET SHIP (G.F.D.)

CERT. A. Length 7,352 ft. Reg. No. F.16025. Reviewed in KINE. February 1, 1945.
STAR.—Larry (Buster) Gabble.
ATMOSPHERE.—Fantastic adventure melodrama, the hectic exploits of the crew of a rocket ship, who fly to the planet Mars and put "paid" to the activities of Min the Merciless, ruler of another planet and enemy of this earth.
ORGAN.—"Ride of the Valkyries" (Pt. 1), Wagner (Augener), with adaptation from the piano-solo copy and synchronisation with non-sync. recording detailed below.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2470 by the Philadelphia Symphony Orchestra.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
		LONDON.				
Thur., Mar. 1	10.30 a.m. & 2. 30 p.m.	Own Theatre ...	Between Two Women	M-G-M	Van Johnson	—
,, ,, 1	10.30 a.m.	Leicester Sq. Th.	See My Lawyer	G.F.D.	Grace McDonald ...	—
Fri., ,, 2	10.30 a.m.	Private Theatre...	Dangerous Passage	Paramount ...	Robert Lowery ...	—
,, ,, 2	2.30 p.m.	G.B. Theatre ...	Sport of Kings	Equity-British ...	Gordon Harker ...	U
Mon., ,, 5	2.30 p.m.	G.B. Theatre ...	Lone Troubadour	Equity-British ...	Fred Scott	—
Tues., ,, 6	10.45 a.m.	Studio One ...	For You Alone	Butcher	Lesley Banks... ...	—
Wed., ,, 7	10.30 a.m. & 2.30 p.m.	Own Theatre ...	National Velvet	M-G-M	Mickey Rooney ...	—
,, ,, 7	2.30 p.m.	G.B. Theatre ...	The Man from Toronto ...	Equity-British ...	Jessie Matthews ...	U
		BIRMINGHAM.				
Tues., Mar. 6	10.30 a.m.	Scala	Dangerous Passage	Paramount ...	Robert Lowery ...	—
,, ,, 6	10.30 a.m.	West End ...	None but the Lonely Heart ...	RKO-Radio ...	Cary Grant	A
Wed., ,, 7	10.30 a.m.	West End ...	Belle of Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 7	10.30 a.m.	Scala	Singing Sheriff	G.F.D.	Bob Crosby	U
Thur., ,, 8	10.30 a.m.	Scala	The Fighting Lady	20th Century-Fox		—
Fri., ,, 9	10.30 a.m.	West End ...	Tall in the Saddle	RKO-Radio ...	John Wayne	A
		CARDIFF.				
Tues., Mar. 6	10.45 a.m.	Park Hall ...	Dangerous Passage	Paramount ...	Robert Lowery ...	—
,, ,, 6	10.30 a.m.	Olympia	The Conspirators	Warner	Hedy Lamarr ...	U
,, ,, 6	10.45 a.m.	Odeon	The Big Bonanza	British Lion ...	Richard Arlen ...	—
Wed., ,, 7	10.30 a.m.	Olympia	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 7	10.45 a.m.	Park Hall ...	Rocket Ship	G.F.D.	Buster Crabbe ...	—
Fri., ,, 9	10.30 a.m.	Olympia	Tall in the Saddle	RKO-Radio ...	John Wayne	A
,, ,, 9	10.45 a.m.	Park Hall ...	Topper	Exclusive	Cary Grant	—
,, ,, 9	10.45 a.m.	Odeon	Hangover Square	20th Century-Fox	Laird Cregan	—
		GLASGOW.				
Tues., Mar. 6	11 a.m.	Own Theatre ...	The Fighting Lady	20th Century-Fox		—
,, ,, 6	10.30 a.m.	Regal	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 6	10.45 a.m.	Cosmo	Dangerous Passage	Paramount ...	Robert Lowery ...	—
,, ,, 6	10.45 a.m.	Market Street ...	History is Made at Night ...	United Artists ...		—
Wed., ,, 7	10.30 a.m.	Regal	Tall in the Saddle	RKO-Radio ...	John Wayne	A
,, ,, 7	10.45 a.m.	Scala	Captain Caution	Renown	Victor Mature ...	A
,, ,, 7	10.45 a.m.	Scala	Animal Wonderland	Renown		—
Thur., ,, 8	10.45 a.m.	La Scala ...	Singing Sheriff	G.F.D.	Bob Crosby	U
Fri., ,, 9	10.45 a.m.	Scala	Riding High	Renown	Claude Dampier ...	U
,, ,, 9	10.45 a.m.	Scala	High Command	Renown	James Mason ...	A
		LEEDS.				
Tues., Mar. 6	10.30 a.m.	Ritz	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 6	10.30 a.m.	Tower	Dangerous Passage	Paramount ...	Robert Lowery ...	—
Wed., ,, 7	10.30 a.m.	Ritz	Tall in the Saddle	RKO-Radio ...	John Wayne	A
,, ,, 7	10.45 a.m.	Tower	Singing Sheriff	G.F.D.	Bob Crosby	U
Fri., ,, 9	10.45 a.m.	Tower	Rocket Ship	G.F.D.	Buster Crabbe ...	—
		LIVERPOOL.				
Tues., Mar. 6	11 a.m.	Own Theatre ...	The Fighting Lady	20th Century-Fox		—
,, ,, 6	10.45 a.m.	Scala	Dangerous Passage	Paramount ...	Robert Lowery ...	—
Wed., ,, 7	10.30 a.m.	Forum	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
Fri., ,, 9	10.30 a.m.	Forum	Tall in the Saddle	RKO-Radio ...	John Wayne	A
		MANCHESTER.				
Tues., Mar. 6	10.30 a.m.	Theatre Royal ...	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 6	10.45 a.m.	New Oxford St.	Dangerous Passage	Paramount ...	Robert Lowery ...	—
,, ,, 6	10.45 a.m.	Gaiety	The Big Bonanza	British Lion ...	Richard Arlen ...	—
Wed., ,, 7	10.45 a.m.	Gaiety	Hangover Square	20th Century-Fox	Laird Cregan	U
,, ,, 7	10.45 a.m.	Theatre Royal ...	Singing Sheriff	G.F.D.	Bob Crosby	—
Thur., ,, 8	10.45 a.m.	Theatre Royal ...	Rocket Ship	G.F.D.	Buster Crabbe ...	A
Fri., ,, 9	10.30 a.m.	Oxford Street ...	Tall in the Saddle	RKO-Radio ...	John Wayne	—
		NEWCASTLE.				
Tues., Mar. 6	10.45 a.m. & 3 p.m. ...	Own Theatre ...	Hangover Square	20th Century-Fox ...	Laird Cregan	A
,, ,, 6	10.30 a.m.	Haymarket ...	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 6	10.30 a.m.	Stoll	Dangerous Passage	Paramount ...	Robert Lowery ...	—
Fri., ,, 9	10.30 a.m.	Haymarket ...	Tall in the Saddle	RKO-Radio ...	John Wayne	A
		NOTTINGHAM.				
Tues., Mar. 6	10.30 a.m.	Carlton	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
,, ,, 6	10.45 a.m.	Scala	Faces in the Fog	British Lion ...	Jane Withers ...	A
Wed., ,, 7	10.30 a.m.	Carlton	Tall in the Saddle	RKO-Radio ...	John Wayne	A
,, ,, 7	10.45 a.m.	Scala	Laughing Irish Eyes	British Lion ...	Phil Regan	—
Thur., ,, 8	10.45 a.m.	Elite	The Big Bonanza	British Lion ...	Richard Arlen ...	—
		SHEFFIELD.				
Tues., Mar. 6	10.30 a.m.	Hippodrome ...	Youth Runs Wild	RKO-Radio ...	Bonita Granville ...	A
,, ,, 6	10.30 a.m.	Union Street ...	Captain Caution	Renown	Victor Mature ...	A
Wed., ,, 7	10.30 a.m.	Union Street ...	Hangover Square	20th Century-Fox	Laird Cregan	A
,, ,, 7	10.30 a.m.	Hippodrome ...	Belle of the Yukon	RKO-Radio ...	Randolph Scott ...	A
Fri., ,, 9	10.30 a.m.	Hippodrome ...	Tall in the Saddle	RKO-Radio ...	John Wayne	A
,, ,, 9	10.30 a.m.	Union Street ...	Together Again	Columbia	Irene Dunne	A

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Worthing Collections for Charity

Nearly £700 has been collected for various charities during the recent drive by Worthing and Lancing kinemas.

The Red Cross Prisoners-of-War Fund was the highest beneficiary, £190 being collected at the Odeon (Worthing), £104 at the Plaza, £69 at the Rivoli, £21 at the Dome, and £88 and £81 from the Regal (Odeon) and the Luxor, Lancing, respectively. In addition, £136 was raised for the King George Fund for Sailors by the management of the Plaza, Worthing, in connection with the screening of "Western Approaches" (British Lion).

Film Appreciation

The Northern Counties Children's Cinema Council, formed in 1938, is arranging a week-end school on "Appreciation of the Film," in King's College, Newcastle, on March 16 and 17. The aim of the Council is ultimately to provide a full service to teachers and educational bodies on the education side of the film.

New Lancs President

Alderman J. Bleakley, J.P., who is prominently associated with the Bolton Theatre and Entertainments Co., which owns the Theatre Royal, Hippodrome, Grand Theatre and Regent Cinema, has been elected president of the Lancashire and Cheshire Chamber of Trade. He is already president of the National Chamber of Trade.

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EXPERIENCED House Manager for South Wales town; permanency.—State full particulars, references, salary required, etc.—V., Box 603, Kinematograph Weekly.

CHIEF Operator and Second required.—Apply, Manager, Majestic Theatre, Reigate, Surrey. 'Phone: Reigate 2943.

CHIEF Operator and Second required.—Apply, Manager, Hippodrome, Reigate, Surrey. 'Phone: Reigate 2792.

RELIABLE CHIEF OPERATOR WANTED FOR KING'S PALACE, WIMBLEDON; RCA AND SIMPLEX, STELMAR ARCS; PERMANENT; TOP SALARY TO THE RIGHT APPLICANT; MANAGEMENT WILL BE TAUGHT; (PRIVATE OWNERSHIP).—WRITE, FULL DETAILS, IN CONFIDENCE, TO VINCENT WAREING, PALLADIUM, 85, KING'S ROAD, BRIGHTON, SUSSEX. AN AMBITIOUS "SECOND" ANXIOUS TO MAKE PROGRESS WILL BE CONSIDERED.

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CHIEF Projectionist, Duosonic, some experience engines an advantage; country show.—Refs., salary required, to Ladywell, Portway, Wells, Som.

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